

**INTERNATIONAL COUNCIL OF  
KINETOGRAPHY LABAN**

**CONFERENCE  
PROCEEDINGS**

**1959 - 1977**



An International Council of Kinetography Laban Publication  
1996

**ISSN 1013-4468**

**Published by the International Council of Kinetography Laban at the  
Dance Notation Bureau Extension, Department of Dance, The Ohio State  
University, 1813 North High Street, Columbus, Ohio 43210-1307.**

**Copyright 1996 by the International Council of Kinetography Laban**

## PREFACE

The International Council of Kinetography Laban (ICKL) was formed in 1959 through the initiative of Lisa Ullmann following the death of Rudolf Laban in 1958. Her letter inviting those working with Laban's system of notation to come together is included in this publication.

Proceedings of that first conference and each subsequent conference were circulated to members. In some cases there are records of a mini conference with fewer people. Until this publication of the proceedings of the first ten biennial conferences, present members of ICKL have not had these records available to them. Only since the 1979 conference in Chantilly, France, have the proceedings been bound. This format was begun by Sally Archbutt, then the secretary, and has been continued since.

The early history of the development of the Laban system is made available here as reference for ICKL members who are writing papers on particular theoretical aspects of the system. Members such as Albrecht Knust, Sigurd Leeder, Ann Hutchinson Guest, Lisa Ullmann, Maria Szentpál, and Valerie Preston-Dunlop were present for the deliberations for many years, but today only Ann is with us. Thus it is even more important to have a record of their ideas and suggestions for the system. It is interesting to see that some topics discussed are still unresolved!

Researchers may also want to explore the ICKL Archives which are housed at the National Resource Centre for Dance at the University of Surrey, Guilford, Surrey, U.K. GU2 5XH (Tel. 0483-509316). Copies of the papers presented at the conferences as well as other information about the organization are available there.

I began copying the proceedings onto the computer, but found it more expedient to turn the task over to Veronica Dittman to complete. We have used LabanWriter 3.2.3 to reproduce the symbols, Microsoft Word 5.0 for the text, and SuperPaint 3.5 to create any symbols not on LabanWriter. Throughout the document we have attempted to preserve the "look" of the original—i.e., size and style of typeface, the way in which the notated examples were drawn—and have not edited or modernized any of the text or notation, except where obvious typographical errors occurred. Pagination begins with one for each year of the proceedings and follows the original numbering as closely as was practical. We thank Sally Archbutt for checking certain symbols, which were illegible on our copies, at the ICKL Archives in Surrey.

Lucy Venable  
May, 1996



## TABLE OF CONTENTS

Letter from Lisa Ullmann, March, 1959	ix
Programm zur Ersten Internationalen Konferenz	xi
Report of First World Conference of Kinetography Laban	xiii
Photo of First Conference Participants	xv

### ICKL PROCEEDINGS

*We have chosen to list pages for the technical topics rather than the topics of the general meetings, the financial reports, member lists, etc.*

<b>1959</b>	(21 pages)	
	Differences in movement analysis and notation.	
	the trunk and its parts	5
	writing shifts	9
	trunk rotations and front	9
	jumps or no jumps (pause sign)	11
	step and leg gesture	11
	whole body rotations	11
<b>1961</b>	(15 pages)	
	Unification.	
	Centre of gravity	2
	Symbols for chest and trunk movement	2
	Inclusion bow	3
	Upper part of body movement	3
	Movements of the whole torso	3
	Vertical bow	5
	Cancellations	5
	Automatic space or body hold	6
	Waist sign	6
	Use of  , $\mathfrak{H}$ , and $\times$	6
	Flexing and stretching the hand and arm	7
	Hands and fingers	8
	$\times$ with a direction symbol	9
	Use of body constant $\sqcup$ and space constant $\blacklozenge$ references	10
<b>1963</b>	(24 pages)	
	Unification.	
	Validity of a symbol	9
	Use of the 3rd column, upper part of the body movements	9
	Level of supports in crouching and after kneeling	10
	'Holding' the centre of gravity	12
	Weight distribution in open positions	13
	Szentpál's rule for hold sign in support column	13
	Meaning of a step in place after an open position	14
	Space between supports for echappé movements	14
	Sliding steps, shuffling hops	16
	Overlap of support symbols, as in a <i>sissonne fermé</i>	16

**(1963, continued)**

Step turn problems	17
Whole torso turns and trunk twists	18
Use of ◆ and ⊓	18
Pelvic rotations and pelvic tilts	19
Meaning of ↗ and ↘ for the arms	20
Meaning of ↗ and ↘ for the hand	20
Meaning of ↗ and ↘ for the whole torso	21
Position pins for the arms	21
Tick marks	23
Shading of turn signs	23
Touch signs in the leg gesture and support columns	24

**1965 (15 pages)**

Crosses of axes	2
Pelvic movements	3
Centre of gravity	5
Pause or hold sign	5
Dynamics	6
Position signs near direction signs (Szentpál)	6
Guidances (Leeder)	7
Guidances and 'parasite' symbols	8
Proposed Labanotation changes (Venable)	
Space measurement signs, floor plans, turn signs	8
Knust's Handbook changes	9
Review of unification discussions - 1963 Conference	10

**1967 (17 pages)**

Agreements and Unification.	
Cross of axes	8
Spirals	8
Paths	8
Corrections, additions & clarification on Knust's paper	9
Parts of body, etc.	9
Upper body/inclusions	10
Guidance/leading. Addition bow.	11
Succession/sequential movement	11
Centre of gravity	12
Spot retention sign	12
Space measurement signs	12
Repeat signs/analogy signs	12
Rotations	13
Caret/staple	13
Sign for "either"	13
<i>Notation examples</i>	14
Front signs with specific meaning (Szentpál)	16

**1968 (Research Committee) (3 pages)**

**1969 (20 pages)**

Orthography and Analysis: Decisions and Recommendations	
Rotations around Principal Axes. (Preston-Dunlop)	11

<b>(1969, continued)</b>	
Work that is not concluded from the Research Committee. (Preston-Dunlop)	11
Motif Writing Developments. (Preston-Dunlop)	12
Meaning and use of pin signs within a rotation sign and meaning and use of crosses of axes relating to rotations (Knust)	12
The Standard Retention. (Knust)	13
Questions of how we read and write timing in Kinetography. (Venable)	13
Miscellaneous Problems. (Szentpál)	15
<i>Notation examples</i>	16
Suggestions about the Further Use of the Inner Subsidiary Column. (Szentpál)	18
The Movement Family Tree. (Hutchinson)	18
Indication of Difference between Rotation and Twist. (Hutchinson)	18
System of Reference for Head Tilts. (Hutchinson)	19
Circular Paths on Vertical Planes. (Knust)	19
Isolated Problems.	19
<b>1971</b> (13 pages)	
Papers.	
Body Narrowness and Wideness and Space Narrowness and Wideness (Knust, with comments by Szentpál)	9
The Application of the Inner Subsidiary Column (Szentpál)	9
Suggested Indication for Time (Hutchinson, with comments by Szentpál)	10
The Meaning of the "X" in the Support Column Near a Leg Gesture (Szentpál)	10
Facing Pins: Suggested Augmentation (Hutchinson)	11
Shorthand for Labanotation (Hutchinson)	11
Matters arising out of other sessions	12
<i>Notation examples</i>	13
<b>1973</b> (16 pages)	
Papers.	
"Normal" distance in standing (Szentpál)	10
Kneeling (Szentpál)	10
Mixed Kneeling (Szentpál)	10
Sitting (Szentpál)	11
Proposed for trial	
exclusion bow, symbol for neither stretched nor bent, front signs for focal point	12
Accepted	
small steps; bent leg gestures; supports slightly bent; gestures and supports slightly bent; leg gestures near the floor; small steps, leg gestures near the floor; slightly bent (rounded) arm gestures	12
Clarification	
pins and staples with steps, deviations, placement of accents	12
Proposed for consideration	
description in terms of Icosahedron, area around a directional point	12
Reconsideration	
rounded bow to connect columns	13
All fours (Knust)	13
<i>Notation examples</i>	14
<b>1975</b> (27 pages)	
Lectures and Special Sessions.	
Labanotation in Zoology (Intravaia)	4
The Score (Cook)	4

<b>(1975, continued)</b>	
Correctives and Their Notation (Pforsich)	4
Effort - Spatial Form (Ullmann)	5
O.S.U. 1973 Workshop (Venable)	5
Analysis and Notation of the Dances of Isadora Duncan (Chilkovsky)	5
The Handling of Props (Knust)	6
Visit by Kurt Jooss	6
Papers	
The Direction of the Progression and the Direction of the Path (Knust)	10
Symbols for direction of progression, shifting	12
Track Pins (Hutchinson and Szentpál)	15
Support on all Fours (Szentpál), corrections to paper	17
Split Body System (SpB), discussion	18
Direction from Body Part (DBP), discussion	19
Shape Writing (Hutchinson)	22
Use of Pins	24
<i>Notation examples</i>	27
<b>1977 (55 pages)</b>	
Lectures and Short Talks.	
The Halved Cubes (Knust)	4
The University of Pennsylvania Labanotation Computer Project (Weber)	7
The Radcliffe Foundation Notation Research Project (Reynolds)	8
The Gavotte de Vestris as Recorded in the Théleur Notation System (Warner)	9
Notation in Iceland (Jonsdottir)	10
Movements of the Central Body Area While Walking (Perrottet)	10
Discussions on the Future Development of ICKL	21
Recommendations to ICKL from the 1976 Labananalysis Workshop	26
Outline of Proposals for Revision of ICKL Constitution (Reynolds)	28
ICKL Research Committee (1968)	30
Report of the Committee on Criteria for Fellowship	32
Report on Technical Matters	
Decisions about and clarifications of signs and examples, their meanings (the 282-item list)	37
Deferred Items	49
Priority items for 1979 Conference	50
Guidelines for submitting a paper to the ICKL Research Committee	51
List of papers discussed at ICKL	52

Chart of ICKI Conferences, 1959-1995



## THE LABAN ART OF MOVEMENT CENTRE

Established by Deed of Trust

Trustees:

A. O. ELMHIRST  
L. K. ELMHIRST  
JOAN GOODRICH  
F. C. LAWRENCE  
L. C. SCHILLER

WOBURN HILL  
ADDLESTONE, SURREY

Telephone:  
Weybridge 2464

Director:

LISA ULLMANN

28th March, 1959

On behalf of the Trustees of the Laban Art of Movement Centre and in co-operation with Mr. Albrecht Knust, Essen, I herewith cordially invite you to attend an international conference of leading exponents in the Kinetography Laban.

The aim of the LAMC is to give every possible help to the deepening and spreading of Laban's principles of human movement studies in all its branches, and it would give me great pleasure if you would accept this invitation in your capacity as kinetographer.

Laban himself was privileged to experience still during his lifetime the enormous thriving of the interest in his Kinetography and most of all its constant spreading and application.

The time has now come to give leading exponents all over the world an opportunity to exchange their views and experiences. In order to make this meeting as fruitful as possible, the american [sic] Dance Notation Bureau has asked to delay the holding of a world conference this year to enable them to hold a preliminary meeting this summer of all kinetographers in the United States. Also we feel the necessity to call the exponents of Kinetography from european countries this summer, not only to prepare for a world conference in the near future, but in particular to discuss such problems as might be acute in our specific fields. However, I hope that also some non-european Kinetographers will be able to take part in this conference.

A 5 1/2 days' conference is planned:

From Monday, 10th August to Saturday (mid-day) 15th August, 1959.

The Trustees of the Art of Movement Centre should be very pleased if you would accept their invitation to stay at the Centre as their guest, the place where Laban worked and lived during the last years of his life.

In our endeavor to achieve close contact and understanding we decided to limit the number of participants to 12-15 people. We are convinced that you will appreciate the importance of this conference and sincerely hope to receive a positive reply from you.

The organisation of this conference will have to be taken in hand very soon, and I should therefore be most grateful if you would reply by return and definitely not later than 1st of May. I shall then send you programs and further details as soon as possible after that date.

It may be of interest to you that a Laban Memorial Summer Course is going to be held at Eastbourne of which I enclose details.

x

All members of the conference should arrive in Addlestone not later than the 10th of August. Addlestone is within reach from London (Waterloo Station) of 40 minutes by electric train. It is situated in one of the most beautiful counties of England.

Should you have any suggestions to make towards the programme, please send them to me.

I am looking forward to welcoming you here.

Yours sincerely

A handwritten signature in black ink, appearing to read 'L. Ullmann', enclosed in a thin rectangular border.

(Lisa Ullmann)

# THE LABAN ART OF MOVEMENT CENTRE

Established by Deed of Trust

Trustees:

A. O. ELMHIRST  
L. K. ELMHIRST  
JOAN GOODRICH  
F. C. LAWRENCE  
L. C. SCHILLER

WOBURN HILL,  
ADDLESTONE, SURREY

Telephone:  
Weybridge 2464

Director:

LISA ULLMANN

## P R O G R A M M

zur

Ersten Internationalen Konferenz der führenden Exponenten der

KINETOGRAPHIE LABAN.

10. - 15. August 1959

Die Tagung soll den führenden europäischen Exponenten der Labanschen Bewegungsschrift die Gelegenheit geben, Meinungen und Erfahrungen auszutauschen und Pläne für eine Welt-Konferenz vorzubereiten.

Die verhältnismässig kleine Zahl der Teilnehmer verspricht eine intime Zusammenarbeit, und es ist beabsichtigt, das Programm genügend flexible zu halten, um besonderen Problemen so weit als möglich gerecht werden zu können.

Die folgenden Punkte sollen in erster Linie in der Tages - ordnung berücksichtigt werden : -

- 1) In welcher Weise das Verständnis und der Gebrauch der Kinetographie in der Öffentlichkeit erweitert werden kann.
- 2) Klarlegung der verschiedenen Gebiete, in denen die Kinetographie eine nützliche Rolle spielen kann.
- 3) Gegenüberstellung mehrfacher Methoden der Bewegungsanalyse, die zu verschiedenartigen Notierungsweisen geführt haben, und Untersuchung, wie eine Einheitlichkeit in den grundlegenden Schreibformen erreicht werden kann.
- 4) Festlegung des Niveau's der fachlichen Prüfungen und Erörterung der damit verbundenen methodischen und didaktischen Fragen.
- 5) Kinetographische Probleme in besonderen Anwendungsgebieten, z.B. in der Notierung von industriellen Arbeitsprozessen.
- 6) Aufstellung praktischer Massnahmen, die der Notwendigkeit eines ständigen internationalen Austausches entsprechen und die eine einheitliche und authentische Entwicklung der Kinetographie gewährleisten.
- 7) Copyright Fragen.

- 8) Zusammenstellung eines Konferenz-Berichtes und Vorschläge zum Programm einer zweiten internationalen Kinetographen-Tagung, an der Vertreter des Dance Notation Bureau's, New York, teilzunehmen beabsichtigen.

Tägliche Arbeitsstunden sind geplant wie folgt : -

Montag - Freitag von 9.30 - 12.30 und  
" 14.30 - 17.30

Sonnabend " 9.30 - 12.30

-----

Da die Tagung hauptsächlich praktischen Massnahmen gewidmet ist, sind keine Referate vorgesehen. Es wird jedoch begrüsst, wenn Teilnehmer eine kurze Übersicht über einen der obigen Punkte zu geben wünschen. Diese darf jedoch 15 Minuten nicht überschreiten, und Anmeldung des Themas muss bis zum 15. Juli in unserer Händen sein.

-----

FIRST WORLD CONFERENCE OF KINETOGRAPHY LABAN  
HELD AT  
THE LABAN ART OF MOVEMENT CENTRE, ENGLAND  
10th-15th August, 1959

---

In August 1959, there took place an event which may be regarded as one of the most significant in the annals of dance and movement notation, and of dance and movement in general. At the invitation of the Trustees of the Laban Art of Movement Centre, representatives of many countries met together at the first World Conference on Kinetography Laban. It was fitting that the Conference should take place at the Art of Movement Centre in Addlestone, Surrey, where Laban spent his last years, and he surely would have smiled with content on witnessing the gathering together to discuss the use and development of one of the products of his great mind. Members had come from Hungary, Yugoslavia, East and West Germany, Iceland, the United States and Great Britain, with observers from France and Italy.

Several invited experts were unfortunately unable to attend, amongst them representatives from Poland and Czechoslovakia.

While there existed, prior to the Conference, a general knowledge amongst members about notation activities in the various countries, the personal reports given at the conference brought it forcefully home that after a period of pioneering, Kinetography has gained much prestige as an important cultural factor both in academic and professional circles.

After more than 30 years of its first publication it still comes as a surprise that by means of Laban's Kinetography it is really possible to record movements - any type of bodily movement - in a concise and absolutely accurate manner. This fact has opened up tremendous possibilities for the dance, comparable to the development of music since its notation came into general use. This also provides a vital instrument in research, in ethnology, work-study, sport and physiotherapy, as was proved by accounts given by members at the Conference.

It was interesting to hear that in Eastern Europe, e.g., in Hungary, Yugoslavia, Germany, Czechoslovakia and Poland, Kinetography was widely used in folklore research. Kinetograms, the written movement records, are made on the spot and are often studied in conjunction with film strips. Already an appreciable literature of authentic folkdance motifs has been collected in this manner. Kinetography is also a compulsory subject in several of the State Ballet Schools.

Amongst the most noted figures attending the Conference was Albrecht Knust, the Director of the Kinetographic Institute at the Folkwangschule, Germany. He is the author of eight encyclopaedic volumes in which he has given an extensive analysis of bodily movements and explanations of ways of writing, a notator of many ballets and national dances, and a teacher who has trained many students in Kinetography.

Another important exponent of Kinetography is Sigurd Leeder, the well-known dancer and choreographer, who was represented by June Kemp. Leeder has introduced movement notation in his school in London as an essential subject of a dancer's training.

Irmgard Bartenieff represented the New York Dance Notation Bureau, an organisation engaged in notating ballets, musicals, modern dance composition, including works of Balanchine, Martha Graham, Doris Humphrey, Hanya Holm, José Limón. The Central Lending Library in New York are holding micro film copies of their main kinetographic scores, and the Rockefeller Foundation has already given two substantial grants to the Bureau to further the work of dance notation.

The Chairman, who had also initiated and organized the Conference, was Lisa Ullmann, the Director of the Laban Art of Movement Centre. She considers Kinetography an integral part of movement education and literacy amongst those concerned with it as a medium of human expression an indispensable duty.

The principal points of the programme were problems of movement analysis and of how to unite certain divergencies in the rules of writing which had arisen through lack of communication between the main centres in Europe and America during the war and post-war years.

Members of the Conference took eager advantage of the opportunity to exchange ideas with colleagues and to discuss plans for future co-operation. There was unanimous desire for continuous international exchange, and as a result the foundation for the "International Council of Kinetography Laban" was laid. This Council will embrace the foremost representatives in this field, and its main tasks will be to complete unification of Kinetographic dialects; to further exchange of experience through annual conferences; to advise on questions of standards as well as of copyright; to promote the spreading of Kinetography and of the building up of a literature.

The next Conference is to take place in the Summer, 1960, and members volunteered for various jobs to be done in its preparation, e.g., to compile a bibliography of existing Kinetographic records; to collect information necessary for working out professional standards; to distribute to members Kinetographic material for research which is essential in their work on the further development of the system.



Language makes no barriers in the study of the intricacies of dance movement, as this cosmopolitan group demonstrates.

## 'Art of Movement' is a world-wide study

**E**LEVEN delegates from Iceland, Yugoslavia, Hungary and Germany, and two observers from France and Italy, attended a five-and-a-half-day conference at the Laban Art of Movement Studio, Woburn Hill, Addlestone, from Monday to Saturday last week.

The conference was for top international experts on the system of transcribing movements to paper devised by the late Rudolf Laban, founder of the Art of Movement Studio at Addlestone. It was held under the chairmanship of Miss Lisa Ullmann, Principal of the Studio, who is herself an international authority on the Laban notation, and the delegates included a famous author and leading exponent on the subject, Herr Albrecht Knust, head of the Volkswaugschule, at Essen, Germany. Other delegates included the kinetographer (notator) of the State Ballet School at Berlin, the Vice-President of the New York Notation Bureau, and the kinetographer of the State Folk Ballet School of Budapest.

The conference was organised by the Art of Movement Centre, whose object is to co-ordinate work on "kinetography Laban" throughout the world, and eight principal aims were discussed. These included a common plan for increasing the world-wide appreciation and knowledge of Laban's notation and its systematic use in yet wider fields.

Proposals for establishing recognised standards of professional qualifications were discussed as well as the problems arising from notation in special fields of industry, such

as the recording of work in industry. Also discussed was the planning of practical measures to meet the need for constant international exchange to assure an authentic and unified development in kinetography. A report of the conference will be circularised to people all over the world who use the Laban system of notation.

Most of the delegates who came from countries behind the Iron Curtain had difficulty in obtaining currency to come to England, although they were sponsored by the School and one of them, Frau Maria Szentpal, of Budapest, was only allowed her currency at the last moment, after she had written to say she could not come. In order to get enough currency to last their stay in Europe some of them are lecturing abroad.

In picture:

Left to right around the room: Valerie Preston (later Dunlop), Albrecht Knust, Irmgard Bartenieff, Diana Baddeley, Jacqueline Challet-Haas, June Kemp, Minerva Jonsdottir, Lisa Ullmann, Ingeborg Baier (later Fraenger), Vera Maletic.

In center: Maria Szentpál and Emma Lugossy



DANCE NOTATION CONFERENCE - ADDLESTONEAugust 10, 1959

Lisa opened the meeting by suggesting we take point one and two of the programme as the theme for the first day. In fact point two is to be covered first.

We shall try to get a picture in which areas Kinetography is being used at present: Three distinct areas:

1. Recording stage dance and folklore for preservation.
2. Using folklore records written in Kinetography for research purposes.
3. Means to movement education.

Knust asked how many dance groups so far have made notated records of their stage works.

U.S.A.: Hanya Holm's musicals "Kiss Me Kate", "My Fair Lady" and a number of Balanchine ballets for City Centre, among them parts of the choreographically difficult "Agon" and the most recent Webern Ballet "Episodes" of which some complex duos and trios have been recorded by a team of three notators. Irmgard B. mentioned that for the latter notation Balanchine, for the first time, obtained funds to keep the company after the close of the season for one week for the purpose of notation only. "Song of Norway" a very popular musical of several seasons ago has been now reconstructed twice for summer theatre use because it was notated by one of the Bureau members.

Knust remarked that the choreographer should really be writing himself, which is quite possible if he has a clear movement concept and trained inner vision of how things look on stage and how they fit together. In practice we are still far from it and we deal with choreographers who either create their whole ballets during rehearsal or have some notes beforehand, and rather seldom a completely worked out plan and details of the movement. We agreed that notation has to be part of the early education of the choreographer if he wants to develop ability to compose with notation.

Lisa pointed out that a score in Kinetography should bring not only the barest visible structure but also some of the more immeasurable things of movement.

Knust described recording activities in Germany in the early thirties. Laban had at the Staatsoper a special notator, Susanne Ivers. Knust assisted Laban with the preparation for the Olympics in 1936 when hundreds of laymen dancers were rehearsed in different cities from written scores. He described his work with the Mlakars in München for whom he gradually recorded a number of ballets during the war. Recently, in Essen, he has recorded two of Jooss' Ballets. His pupil, Soederbaum has recorded parts of Jooss' "Fairy Queen". Beyond this there is nobody at present occupied with notating any German stage works.

England: No ballets but studio work recorded by Leeder and pupils. Educational work and group dances have been recorded by Mina, Valerie and others at the Art of Movement Studio.

Mrs. Szentpál reported on Hungary: She teaches at the Hungarian Folkdance Ballet. She got the ballet master interested. He is able to write some short motifs. 12 of his best dancers have been taught in between rehearsal times. They are now capable of writing from a film motifs of folkdances that the choreographer then will use for his ballet. Mrs. S. then does the notation of the complete ballet. She chooses the best dancers, the ones most aware of what they are doing, to show her the steps to be notated. She is granted one complete group rehearsal where she corrects transitions, missing parts etc. She has been doing this for the past 6 months and has thus far completed 5 smaller ballets of 5 - 8 minutes duration. Her aim is to make the whole group learn notation.

Mina: has notated some national dances, some gymnastics, a great deal of Art of Movement Studio work here. No stage work.

Lisa mentioned using notated group dances for getting together different groups from various places to perform together in a movement choir.

A short discussion ensued on why in England there is so much resistance to notation among ballet people. Do they resent movement analysis more than modern dancers?

Vera reported from Yugoslavia: no new ballets as far as she knows have been recorded since Knust recorded Mlakar's. It has been used in a book on Yugoslav folk dances. Kinetography is in the curriculum of the States Ballet School in Ljubljana and Zagreb and in the State School of Modern Dance in Zagreb where Vera taught Kinetography in the classes II - VI, 1 1/2 hours per week since 1956 as well as at a 1 year special course for physical education and music teachers in 1957/8. In 1956 Pino Mlakar gave a two weeks course in Ljubljana for folklorists and ethnologists which has started the recording of folk dances by the Insitutue of Folklore in Zagreb. Ivan Ivancan, a member of the Institute, published a book about Yugoslav Folk Dances with examples written in Kinetography. Lately interest for Kinetography has been aroused in the Institute for Productivity in Belgrade.

Szentpal: pointed to their folklore publications containing notation and word descriptions. She also said that more people read than write notation.

Mention was made of the Physical Education Association of Great Britain as possible client for notation teaching and publication. Valerie reported that they do a lot of publishing of folk dances. But, due to the fact that they are working in conjunction with the Royal Academy of Dance, the Benesh have used their influence in trying to make this their territory. It may be possible in time to offer them again some notated material which is ready now if the Benesh lose interest.

The Manchester Folk Dance Circle is showing interest in learning notation.

Cesca Sicione: in Italy the ballet is conquered mainly by Benesh, but she found quite some response in a Catholic Art School for painters and architects. No dancers attended her demonstration of Kinetography.

France: some variations of the "Faust" ballet have been recorded which may be of use to arouse interest in the Opera. Mr. d'Erlanger is trying to stimulate interest via television and taking every opportunity to speak about it. He is the director of the Ecole Supérieure d'Etudes Chorégraphiques. There is some interest also among gymnastic teachers. Some publicity has been given in magazines.

West Germany: Dr. Hoerburger in Southern Germany is most interested. Knust taught a small course for Folk Dance Leaders last June in the Odenwald.

East Germany: the Institut fuer Volkstum, Mr. Peterman (musician) wants to study with Knust. Ingeborg Baier was asked to teach folkdance leaders in the autumn.

Knust has also suggested to the German delegate to Unesco that an International Archives on Folkdance is created. U.S.A. and U.K. have so far favoured such a plan. He urges different notators from other countries to show their interest in this plan.

June Kemp mentioned two physical culture systems as possibly getting interested in notation; Mathias Alexander and the Guedjeff Method. Lisa and Irmgard expressed doubts.

Lisa mentioned that interest among school teachers who come to the Studio may be increased. During their study here they just get acquainted with Kinetography.

Summarizing the areas in and the means by which interest and use of notation should be furthered:

- 1) Choreographers
- 2) Leaders of dance schools, folk dance groups
- 3) Ministry of Culture and Education in Hungary & Yugoslavia
- 4) Unesco
- 5) Ethnologists, musicologists, anthropologists
- 6) More conferences
- 7) Personal contact.

Afternoon:

Report from Ingeborg Baier: started to teach Kinetography last autumn at the Staatliche Ballet Schule, Berlin. Found this teaching of ballet dancers quite different from teaching folkdancers. They needed examples from their own material. She teaches 2 hrs. to Juniors, 3 hrs to Seniors weekly, which amounts to 3/4 of a year of teaching in the end of one year. She takes the 4th and 5th year pupils which is a disadvantage because they are already used to more advanced dance material and easily got bored. At the end of the season they were able to write a small dance from "Giselle". She really wants to teach from the first year on. Dr. Fritsch, the director of the school, is now very enthusiastic and wants to continue.

Mrs. Lugossy reported about teaching at the State Ballet Institute in Budapest. She started in 1946 with teaching folklore in the opera and since the establishment of the Institute has been teaching ballet children which means a change in the way of teaching. Children are at the school for nine years starting at the age of nine and have only one hour weekly, making 28 hours during a year. This is obligatory for the first 5 years, then the best and most willing pupils are selected for the last four years. Since by then they are trained to think in terms of movement they learn then to write and read historical, folklore material. Their notation curriculum runs parallel to their other practical subjects. Rhythm is no difficulty because children are trained early with the Kodaly method; singing, clapping rhythm etc. By the end of their whole study the best students can write down some dances from international ballet repertory, i.e.:

II Act of Nutcracker

Gopak from "Taras Bulba"

"Competition" from Moisejev.

Next year she hopes to notate from films classic as well as folklore dances with her advanced students in a special workshop. She also has succeeded in getting the government to give commissions to the best graduates. The School Library makes photocopies from their ballet records.

Mrs. Szentpal: has also done a great deal of recording for research by ethno-musicologists. This means collecting material from various pieces. She has found that recording from silent movies is impossible because one cannot later synchronize the music. However, soundfilm is widely used in notating folklore material. One chief reason for notating from film is that the dancers so frequently improvise and vary steps when observed in their villages. Also observing and writing is easier from film which can be repeated at will. However there are notators specializing in this kind of notating which has to be in great detail in order to get the fine points of differences which are important in the scientific evaluation and comparing of the material. The material thus collected and sifted also serves as a valuable source of choreographic material for the choreographer. When the choreography is published the whole source of the material is given too, to show how the choreographer has used the original. A correspondence course has been worked out for choreographers which teaches them in three years how to do this. All step or dance material is done in Kinetography. Also the advanced dance pupils are encouraged to use original material for creative choreography.

Lisa: so far we have had reports of what has been achieved and where notation is in use. Now we are to consider by what means we could further bring the importance of notation into the public eye. The following points were enumerated:

- 1) Getting in touch with choreographers
- 2) Approaching schools of dance
- 3) In some countries Ministries of Education
- 4) Research musicologists, anthropologists etc. Colleges of Physical Education, Individuals who propagate notation like Annie Sauer in Moscow teaching at an Art Institution and Mme. Mayerova in Prague.
- 5) Industry; Time and Motion study (though in industry mainly Effort is used)
- 6) Therapy ( to limited degree)

Besides there is a great need to exchange on a permanent basis written or published material. At least an international bibliography of recorded works should be available. Means of duplicating material should be constantly improved by exchange of experiences with various procedures.

Is a magazine in 2-3 languages needed at this moment with contributions in the original language of the author and summaries in the other 2 languages?

Mrs. Szentpal proposed a leaflet with 2 dances - very short ones written in Kinetography along with word description to demonstrate the compact precision of notation.

Ingeborg mentioned that her demonstrating a short but complicated step in Kinetography and then in words created great enthusiasm and actually initiated the Dresden Conference. She reported that she has great difficulty to convince Ballet Dancers of the advantage of knowing Kinetography, since they feel that they have a fixed vocabulary of terms which they all know.

Lisa: it should be pointed out that also ballet dancers need increased understanding of what they are doing.

Szentpal: even the best studied style is worn out after a while. A Vaganova style becomes Vag & I. That which can be retained through Kinetography is the difference in nuances of the style and colour which a specific choreographer adds to the general vocabulary. She mentioned her monthly Kinetography contribution to

a widely read Recreation magazine which reaches also the non-professional (Issued by the Adult Education Authority)

Lisa: this would correspond to youth clubs here.

June: mentioned animated films with cartoons that could use notation.

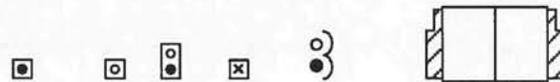
There was a short discussion on terminology in Folkdance, Ballet and how Kinetography should be used in some of the dictionaries of Folklore or Ballet research. Kurt Peters, Germany, is at the moment publishing a dictionary of ballet terminology, and Hoerbuerger is preparing a similar work for folkdance terms. In both cases it is planned to add Kinetography examples.

August 11

Differences in movement analysis and notation.

Lisa opened the discussion by explaining that the notation was conceived originally by Laban as a means to notate movement by symbols that were not merely graphically descriptive but the symbols as well as the total graphic presentation were to be in accordance with certain basic aspects of movement he had found. Because of the war, the people who carried on the development of the notation as an instrument to take down all forms of movement were separated from each other. In this way some differences in writing and in the use of the basic symbols had developed. In discussing these differences it would be important for this conference to keep in mind that, for the sake of a healthy development of the notation, a broad view has to be taken. Changes should not be dictated by immediate practical necessities in isolated instances. With every change we might decide upon, we should be aware of the concept of the notation as a whole.

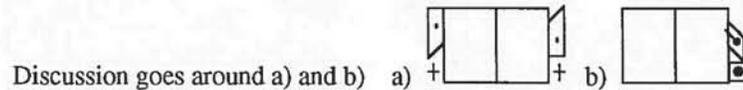
The first series of differences dealt with was about the usage of the various symbols for the trunk and its parts and about their writing rules.



Szentpál put forward the idea that for her writing she divides the trunk into three parts: the head, the chest - from head to waist - and the pelvis.

Knust:  =pelvis was originally invented to represent the centre of gravity and not a body part i.e. the pelvis.

Szentpál: for movements of the pelvis, including rotary movements,  should be used because it always moves as one solid whole. There is no need for ++

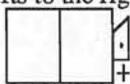


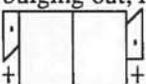
- a) advantage: avoids the use of centre of gravity sign and having to define degree of turn.
- b) “ only one column is used, degree is accurately defined

The problem becomes different when only one hip is used (see below). For one hip a leading sign can frequently be used. Consequently one can summarize:

So far  has meant “centre of gravity” and also “pelvis”. In the former case it was used to write different levels of the centre of gravity as well as losing or regaining equilibrium. Why not use  only for movements of the pelvic girdle?

Then example 1)  would mean; the whole pelvis shifts to the right forward, the hips remaining

level with each other. Whereas a hip movement as in example 2)  would mean: one hip is bulging out, resulting in a slight turn of the pelvis. If both hips move in counter-directions as in example 3)

 there will only be a pelvis turn and no bulging out. In this way one would not need to use a turn sign as in example 4) .

For movements of one hip influencing the whole leg the “leading”  bow can be used.

It is therefore proposed: to introduce a new sign  for centre of gravity. To be used for levels of centre of gravity, losing and regaining balance, and to use  for the whole pelvis only (hips bilateral), for unilateral movements always + +

Note: Recently the New York Dance Notation Bureau suggested that, because the proposed center of gravity sign could be confused with a poorly drawn "back to normal sign", the new centre of gravity sign could be a diamond within a circle  instead of a heavy dot within a circle .

Szentpali points out that she needs the areas of "waist", "above hips" and "below hips" clearly differentiated. Her suggestion; to use    which would result in further possibilities:   

Leeder and Ann Hutchinson use these symbols   instead of  

Ann, Leeder and Knust have one time considered and already sometimes used    which would correspond to   

Question: do we need to divide the trunk into three parts by    ?

Or will  with  &  and  with  &  suffice?

It was decided to attempt a detailed division of the whole trunk, front, back and side with the above signs.

The result would be this:

- |                                                                                            |                                                           |                                                                                                                      |
|--------------------------------------------------------------------------------------------|-----------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|
| Front:  | upper breast bone )                                       |  for movements of the breast bone |
|         | ) for touches<br>lower " " )                              |                                                                                                                      |
|         | region below the ribs                                     |                                                                                                                      |
|         | waist )                                                   |                                                                                                                      |
|         | ) )                                                       |                                                                                                                      |
|         | region of umbilicus (navel) )                             | abdominal wall                                                                                                       |
|         | ) )                                                       |                                                                                                                      |
|         | below umbilicus )                                         |                                                                                                                      |
| Back:   | upper shoulder region or upper region of dorsal spine     |                                                                                                                      |
|         | lower region of shoulder or middle region of dorsal spine |                                                                                                                      |
|         | lower dorsal spine                                        |                                                                                                                      |
|         | waist                                                     |                                                                                                                      |
|         | lumbar spine                                              |                                                                                                                      |
|         | sacrum                                                    |                                                                                                                      |

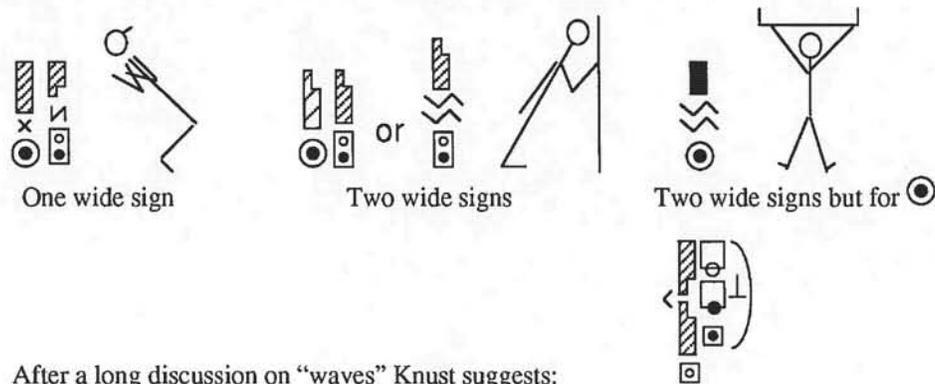
- Side:  arm pit
-  centre region of rib cage
-  lower rim of rib cage
-  upper rim of pelvis (waist)
-  centre pelvis region
-  lower pelvis region (level of hip joint)
- Front:  or  upper rim of shoulder area
-  central area of shoulder blade

This division results in 48 areas for touch and for moving parts. It was accepted by the participants of the conference. The representatives of USA and of Sigurd Leeder pointed out that they cannot make decisions without discussion with their respective groups.

Question: How about the use of  ,  , and  ?

Knust points to Laban's original idea which was to use the third column for movement of the arm including the respective upper part of the body area. Knust has meanwhile accepted DNB's version insofar as a movement written in the right or left 3rd column means the movement of the respective shoulder area only; no longer including the arm. See below "Levels of the movements of the shoulder area".

Some examples of writing "centre of gravity" plus trunk movement:



After a long discussion on "waves" Knust suggests:  
without the position sign the wave could be in the opposite direction.

- Proposal:
-  for pelvis movement
  -  “ trunk “
  -  “ chest “
  -  “ movements of the shoulder region.

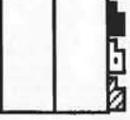
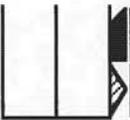
This was accepted in the same way as above.  
 The DNB writing of “inclusion” was mentioned but not discussed in full.

A long discussion follows /Where everything should be written/.

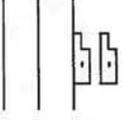
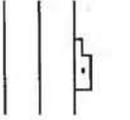
- DNB : 3rd Column on right for chest  
 “ : “ “ “ left “ trunk  
 Leeder : “ “ “ right “   
 “ : “ “ “ left “  and trunk

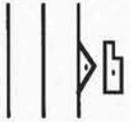
Szentpál has used both third columns frequently also for leg movements since she has to indicate very detailed leg gestures. Therefore, she cannot use the upper part of the body column as such and has to write a presign. It was decided that wherever body signs are used they can be placed in whichever column is most convenient, taking into account that “pelvis” movements will obviously be kept as close to the body column as possible.

Levels for the movements of the “shoulder area” were now discussed: Lisa gave examples of the early uses as first devised by Laban.

- a)  Upper part of the body and arm. (This would be better understood as “arm including the upper part of the body”. For the upper part of the body movement was understood to be that movement of the shoulder area which occurs when it participates in an arm movement)
- b)  Upper part of body alone. (This was understood to be that movement of the shoulder area which would occur if it participated in an arm movement)
- c)  Arm moves into a direction which is different from that of the upper part of the body. (The upper part of the body movement is again understood to be that movement of the shoulder area which would occur if it participates in an arm movement in that direction.)

Several years ago Knust adopted a new version where a symbol written in the third column indicates a movement of the shoulder area only (no longer including the arm). Accordingly the following examples mean now:

- d)  Upper part of the body and arm
- e)  Upper part of the body alone

f)  Arm moves into a direction which is different from that of the upper part of the body.

Several of those present questioned whether medium and low movements of the upper part of the body were possible as they compared these levels with the same levels in chest and trunk movements. In fact writing these levels seemed to them not to be acceptable. This seems to originate from the fact that these colleagues did not combine the expression "upper part of the body" with the above mentioned definition. Only when, as a technical term for those movements, the words shoulder region or shoulder area were suggested, did they feel that the medium and low levels made sense.

Lisa summed up the discussion: This is the angle point of view. Is the same angle of inclination principle which is applied to the movements of the limbs, their parts and the whole trunk also to be applied to the movements of the parts of the trunk as done by DNB and Szentpal? Shall we keep the third column to indicate, without a pre-sign, the movements of the two shoulder areas? In which case the medium and low levels would be acceptable.

- Final proposal:
-  centre of gravity
  -  pelvis
  -  whole trunk
  -  whole chest including head

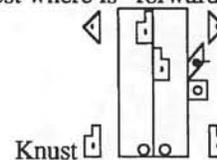
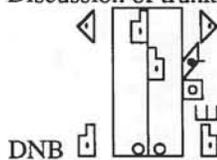
 shoulder region without arms but with a slight passive participation of the head.

Writing shifts: Knust explains that the movements of the following parts of the trunk  
 ++      ↑↑ are shifts by nature and result in a bulged out position of that particular part.

These movements should be distinguished from the two so-called "straight" shifts, i.e. shifts of the chest   
 and of the head 

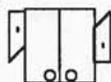
Knust is not in favour of the DNB sign  for shifts because he feels that a body sign  should not be used in conjunction with a movement indication  (straight path) He also thinks that any path sign indicates an independent progression, i.e. in this case it would suggest the separation of the chest or head from the rest of the body.

Discussion of trunk rotations and front: after a turn of the chest where is "forward" for the arms?



In both versions (DNB and Knust) the movements of the arms and head are relating to the front of the chest whereas the direction of the steps is taken from the front of the lower part of the body. So, during the trunk rotation the arms are still kept in front of the chest, then they open to either side of the chest. Szentpal has always related everything to the original front and would have therefore written both arms to the right during the trunk rotation, then the left arm forwards and the right arm backwards. She now agrees to Knust's writing.

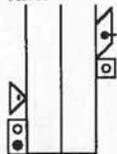
Knust: Some twists of the upper part of the body can be written without any turn sign by indicating counter-movements of the two shoulder areas.



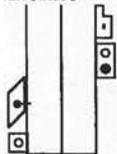
DNB distinction of "relating to body" and "relating to space" is discussed. Knust considers this distinction illogical because "relating to space" actually is relating to "the front of the lower limbs".

Knust's examples of combinations of twists and inclinations of the trunk:

1. Incline, then turn



2. Turn, then incline



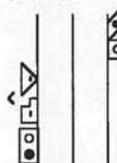
3. Spiral plastic



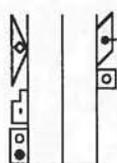
4. Undeviating curve



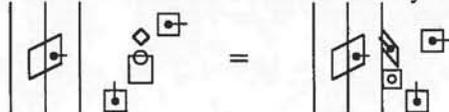
5. Body circling, then turn



6. Wheeling



Definition of "turn": as soon as a turn of the whole body occurs, the front is changed.



In a "turn" of the chest the head always accompanies the movement. For partial turns Knust, in contrast to "turns" of the whole body, has chosen the word "twist" to mean rotations of the various body parts. "Twist" is a gesture of a limb, therefore, as in other gestures the final state is written. The position sign indicates how much the limb is twisted away from normal. His technical term for this indication is "degree of twist" to be differentiated from "degree of turn" in whole body turns.

Kin: position writing



Leeder & DNB movement writing



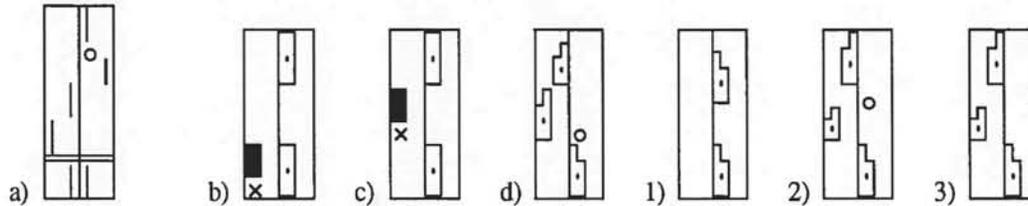
DNB: position & movement writing



Side remark: in "gestures" the question is: which is the resulting position? In steps we write the movement occurring. This gives the reason for the different writing rule for writing "twists" of limbs and for "turn" of the whole body. It was agreed to accept this rule. Though, all three are in themselves understandable, DNB and Leeder people will have to discuss this.

Jumps or no jumps

Lisa started the discussion by example a) explaining that originally she would not have used the pause sign when, after a leg gesture has been written, a free space in both support columns occurs. Knust's rule is: a free space in both support columns always means a jump. For Szentpál example b) means a jump as well as c). Example d) would also be a jump without the pause sign.

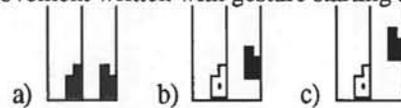


Final proposal:

- 1) Nothing written in both support columns means a jump.
- 2) No jump as pause sign is written in the weight column after the leg gesture is completed.
- 3) When in a jump one leg gesture follows the other both will be written.

Step and Leg Gesture : Proposal:

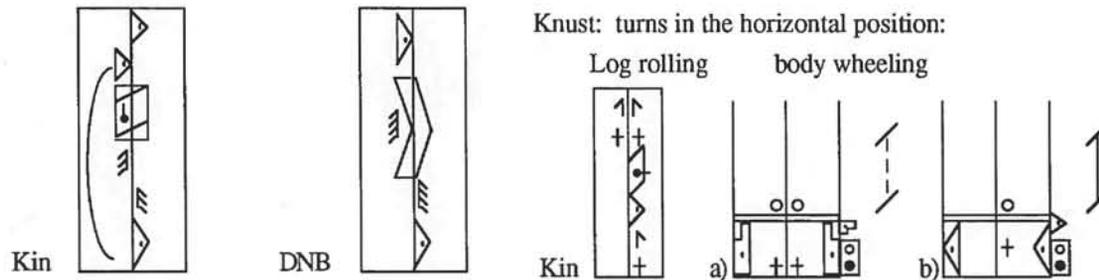
- a) A coupe is written with gesture and step at the same time.
- b) Flowing movement; gesture and step overlap.
- c) Less fluent movement written with gesture starting after step is finished.



Whole body rotations, according to Knust:

- 1) Around vertical axis (head to foot) = pirouette.
- 2) Around forward-backward axis = cartwheel
- 3) Around left-right axis = somersault.

Knust demonstrated his way of writing the cartwheel and explained how it was derived from writing a straightened path:



These examples have still to be discussed and compared with the writing of DNB. Irmgard suggests that written material on these movement forms should be circulated among conference members during the year.

Notated during conference by Diana Baddeley and Irmgard Bartenieff. Corrections by Knust. First corrected final copy: Irmgard Bartenieff.

August 13

Lisa opened the discussions of this day, by saying that it was important for this conference to bear in mind that for the sake of healthy development of the notation a broad view has to be taken rather than isolated instances of immediate practical necessity. Therefore, everyone has more than a personal responsibility when working with notation.

Vera Maletic referred to the fact that she has been asked to give a course in Kinetography to work study experts in Yugoslavia this autumn. She pointed out that Kinetography could be a help (or serve to) in recording movements for the purpose of Time and Motion Study, although in their case Kinetography should be complemented by Effort notation. She thought that it would be worth while to start with a course of Kinetography and to introduce Effort notation and observation later. Members of the conference gave her encouragement to pursue this matter, but this brought about a discussion whether anyone can write in Kinetography any style or kind of movement with which he is not practically familiar. While it seems that certain people are better observers than doers, they still need the movement experience along with the ability to write Kinetography.

The rest of the day was devoted to discussing the best possible way to realise the plans arising from this conference. Lisa explained that the trustees who invited us would welcome if, out of this conference, a sort of council were formed, that would work in association with the Centre so that all of Laban's ideas, and areas of activities developed from them, would be under one roof. Such a council would serve to guide uniform growth and standards of Kinetography and altogether bring the importance of Kinetography to the eyes of the public.

Szentpal voiced concern about two aspects important for her coming from Hungary; one, that she wanted to be sure that this would be linked to some official body and two, that it was a complete juristically defined organisation. This would make participation, with permission from her government, so much easier.

Answer: the legal, juristic aspect would be covered by its affiliation with the Centre but it would start out as a private organisation of a small group. This brought about the discussion, taking the greater part of the day, of what type of an organisation the council should be. Should it be a membership organisation or a small roof organisation comprising experts of Kinetography. During the discussions of the day the latter emerged as the most desirable.

What is of immediate importance as the aims of the Council?

- 1) to protect the use and explanation of the symbols as defined in Laban's copyright and beyond it to guard against introduction of signs and symbols foreign to the original idea,
- 2) to set standards for examinations of teachers, notators and readers,
- 3) to agree about ways of writing to ensure a unified development,
- 4) to collect and exchange materials recorded in Kinetography and to prepare a bibliography as start for a future international library,
- 5) to plan the next conference,
- 6) to deal with all national & international copyright questions.

The council is to be built around a core of those people that had been authorized by Laban himself, who specialise in notation; Knust, Lisa, Leeder, and Ann Hutchinson representing DNB in New York and then to include a somewhat wider circle of experienced kinetographers from various places. The participants of the conference would represent such a group and a number of people who were also invited but are not present; Ilse Loesch, Pino Mlakar, Nadia Chilkovsky, Roderyk Lange.

To give an example of standardisation a report on certification at the DNB was given which has graded certificates leading up to teaching or notating diplomas or both. Knust mainly teaches individuals and trains

notators in his workshop. Leeder: Kinetography is included in final diploma examination. Diploma is an amateur teacher's diploma and thus includes Kinetography on elementary teaching level. Lisa says that notation is an integral part of the training at the Art of Movement Studio. Students taking the A.M.S. certificate are expected to have an elementary knowledge of notation but if they have a special interest then they can take a proficiency test at 3 different levels, elementary, intermediate and advanced. Knust and Lisa reported on their practices in their institutes which are less formalized because of different working conditions; individual teaching, teaching in connection with study of movement.

Short presentation of copyright was given:

- 1) Laban's alphabet of symbols with basic explanation are under the Laban copyright. This means every new textbook using the symbols with their explanations cannot be published before getting permission from Laban's executors.
- 2) Choreographers can have their works protected when written down in Kinetography. Yugoslavia is the most advanced in this respect; when the work is written in Kinetography alongside the music it is protected and entitles the choreographer to royalties. In USA Kinetography is considered equal to word description and thus gives protection to the choreographer. In Hungary the filming of a dance represents a record that is a protection like a copyright. Permission must be obtained from the notator by anyone wishing to use a folk dance which has been recorded in Kinetography.

For the conference it is now necessary to give the trustees some clear propositions on the following:

- 1) the nature of the council
- 2) the core,
- 3) the inner circle,
- 4) how to elect members of the council
- 5) what the immediate tasks for the council are.

For the conference the following questions arise:

- 1) What are the results of our talks on unification and how will continuity of effort in that direction be guaranteed?
- 2) How should we work out the final report to be of immediate practical value for the next conference as well as for the start of the work of the council?
- 3) How should the question of official recognition of the council be handled in view of national as well as international activities?
- 4) How to bring Kinetography before the public?
- 5) Shall we start collecting and exchanging recorded material and start a bibliography as the basis of a future international library?
- 6) Planning next conference.

August 14/15

Considerable time was spent in discussing the afore mentioned five points.

To point 1 (the nature of the Council) Lisa said in her opinion both the "core" as well as all the members of the Council are not to represent their respective organisations or countries but are elected as individual experts of Kinetography. As to her own role within the core, she would rather be looked upon as the link with the L.A.M. Centre. Everybody agreed with her.

Practical steps to be taken. It was agreed that Lisa as the Director of the Centre should invite Knust, Ann Hutchinson and Sigurd Leeder to form the "core" with her.

Valerie pointed out the difficulty of even votes in this group of four. Knust suggested that this difficulty could be overcome by giving the chairman the decisive vote. Valerie asked whether the Council members should be invited by the Centre or by the core. Lisa replied; certainly not by the Centre and the question was left open for the time being. Valerie was very anxious to make sure that the practical work could immediately get under way and asked whether this could be distributed amongst people present who would volunteer for various tasks. It was hoped that all present would be invited to become members of the Council.

The ensuing long discussion led to two proposals:

1. The members of this conference agreed that the core consisting of the four above mentioned people should invite the first members of the Council.
2. It was proposed that all people invited to this conference are eligible, including those unable to attend. Lisa reminded the meeting that there were two people present who were observers and not full members of the conference and one representative from Czechoslovakia unfortunately not present who have not yet reached expert status.

Jacqueline Haas, the observer from France, asked about future recognition of her Society as a notation centre. This brought about a discussion about standards and recognition of training courses and centres and how far the Council should deal with these questions.

It was proposed and agreed that all questions of constitution, that is rights and duties of members, should be discussed and prepared by the core in conjunction with an expert in these matters, and presented to the next conference.

To point 5: (concerning immediate tasks) Maria Szentpál suggested that 2 or 3 people work on the same tasks with one person of the core.

Tasks to be dealt with:

- a. Unification,
- b. Standards,
- c. Report on copyright position,
- d. Bibliography,
- e. Publicity,
- f. Organising next conference.

Valerie pleaded that the core people should not be burdened by such administrative and organisatory work which could be done by others so that their energies and time would be used for important questions such as unification and standards for which really experts of many years experience are needed.

R E P O R T  
of the  
FIRST INTERNATIONAL CONFERENCE OF LEADING EXPONENTS  
OF  
KINETOGRAPHY LABAN

Chairman: Miss Liss Ullmann, F.L.G.

held at

The Laban Art of Movement Centre

10th - 15th August, 1959

THE LABAN ART OF MOVEMENT CENTRE  
Woburn Hill, Addlestone, Surrey, England

CONTENTS

	<u>Page</u>	<u>Page in original document</u>
Foreword.....	17	1
Introduction.....	18	2
REPORT		
Agenda.....	18	3
Conference Decisions.....	19	4
APPENDIX		
List of Members.....	21	9
Details of Members' Work as Kinetographers.	<i>not found</i>	10

Foreword

After many years of exploration and experiment, Rudolf Laban published his Kinetography - or Movement Notation - in 1928. In connection with his study of human movement Laban was confronted with the problem of how to record the results of his observations, and from this a movement notation has arisen which is proving to be universally efficient. Thus a fresh impetus has been given to a development which started approximately 300 years ago and to which many people have contributed.

With Kinetography, it is now possible to notate not only all forms of dance, but also of movement processes in other fields of human activity.

The fact that dance itself can be accurately notated instead of being described in words, has opened up unforeseeable developments comparable to those in the field of music (which gained so much in richness, complexity and stability since music notation came into general use).

### Introduction

The value of Kinetography is immediately evident in two fields, that of Dance and that of Movement Study. In the first case, dances can be written down and published and so preserved for all time; in the second, recorded dance and movement can be studied and analysed.

Literature. There is now the nucleus of a cultural library of dance in all its forms including ballets (classical and modern) musicals, period and contemporary social dances, as well as of folk dances and movement habits of different nations and races, and of other kinds of organised movement such as gymnastic exercises and work processes.

Research. Kinetography provides an objective basis for comparative movement analysis in such fields as Ethnology, Physiotherapy, Work-study, History of Movement and Dance, etc.

Theory. Kinetography is an essential to the student of movement. It facilitates precise observation and analysis of bodily actions, rhythm and form of movement, and is proving indispensable in the development of a theory of movement composition.

During the last thirty years Kinetography has been greatly developed by a number of people and has proved its worth. Since it is being increasingly used in ever wider circles, the experts - or kinetographers - working in many countries feel the need for mutual consultation and collaboration both to maintain and preserve uniformity of methods and to achieve further aims.

In March 1959, the Trustees of The Laban Art of Movement Centre invited leading exponents of Kinetography Laban (see Appendix for list of names) to an International Conference at Addlestone, England. The invitation was warmly welcomed by all, and the conference took place at the Centre from 10th to 15th August, 1959. It was opened by Mr. F. C. Lawrence, one of the Trustees.

## REPORT

### Agenda

The main subjects for discussion included in the programme were -

- (1) The need for a common plan for increasing the world-wide appreciation and knowledge of Laban's system of notation.
- (2) The systematic utilisation of notation in yet wider fields.
- (3) The various aspects of movement analysis which have led to divergencies, and how they can be reconciled.
- (4) Standards of professional qualifications at various levels; method and didactics connected with them.
- (5) Kinetographic problems arising from special fields of application, e.g., recording of work processes in Industry.
- (6) Practical measures to meet the need for regular international exchange in order to ensure authentic and unified development of Kinetography.
- (7) Copyright.
- (8) Preparation of a conference report and proposals for a second international conference.

Conference Decisions

The Conference unanimously resolved: -

1. That an International Council of Kinetography Laban, to work in association with The Laban Art of Movement Centre, should be founded for the purposes noted below:-

(a) To work for unification and to encourage and guide further development of the system. This shall be done

- (i) by the holding of regular conferences, and
- (ii) by exchange through correspondence.

Note: Owing to the isolation of notation experts, especially during the war and post-war years, divergent solutions of problems of movement analysis had been adopted by individuals. At the Conference some of the most stimulating and fruitful discussions resulted in agreement on uniformity in various rules of notating. These will be recommended to kinetographers all over the world for acceptance.

(b) To define and establish the universally recognised standards of professional qualifications for kinetographers.

Note: The Conference agreed that professional qualifications of kinetographers should be based solely on the level of their general knowledge of Kinetography Laban and their ability to use it in reading and writing, and not on proficiency in its application to the limited field of a specialised branch of movement.

Members with special experience in assessing kinetographers for professional recognition will be invited to put their knowledge at the disposal of the Council so that acknowledged standards for professional qualifications for kinetographers may be established, (i) for notators (ii) for teachers of notation.

(c) To undertake a survey of existing copyright conditions relating to Kinetography, to take steps to maintain Rudolf Laban's copyright of the alphabet of the basic symbols, and to work for legal protection of Kinetograms.

Note: In the discussion it became apparent that the question of copyright has two main aspects:-

- (i) Rudolf Laban's copyright
- (ii) Copyright of dances and of any other organised movement sequences recorded in Kinetography.

(In several countries this new means of establishing copyright has already been accepted).

(d) To compile a bibliography of material written in Kinetography Laban.

Note: Members' reports revealed that there already exists a considerable wealth of literature of great variety in Kinetography Laban. The Council accept the challenge to make this available for public use. As a first step a bibliography of existing material will be prepared and made available to Council members. Later it is hoped that publication on a larger scale can be undertaken.

(e) To prepare for a publicity campaign.

Note: Kinetography Laban is comparatively little known to many to whom it would offer considerable advantages and potential value.

The Council will prepare appropriate material and make it available until they are in a position to launch a campaign.

Meantime, Conference members individually agreed to undertake propaganda activities as widely as they can.

(f) To organise future conferences at regular intervals.

Note: The first conference proved extremely valuable and stimulated and encouraged members both personally and professionally.

Further conferences to develop the many latent possibilities of Kinetography Laban are desirable at regular intervals.

2. (a) That the Council shall consist of experts only.
- (b) That it shall have power to add to its members.
- (c) That Lisa Ullmann, as the director of The Laban Art of Movement Centre, should invite Ann Hutchinson, Albrecht Knust and Sigurd Leeder to act with herself as a nucleus of this Council.

Note: These four were named individually by Laban himself to be authorities on all Kinetography matters.

(d) That experts invited to the Conference should be eligible for election to the Council.

Note: Names with details of their work as kinetographers are given in the Appendix.

(e) That the Council shall be recognised as the highest authority on Kinetography Laban. It shall be called "The International Council of Kinetography Laban" and shall work in association with The Laban Art of Movement Centre. Its address shall for the time being be, c/o L.A.M.C., Woburn Hill, Addlestone, Surrey, England.

3. (a) That the next conference shall be held in the summer of 1960.
- (b) That subject to the agreement of the Trustees it should be held at The Laban Art of Movement Centre.

Note: As the formation of the Council would take some time, it was unanimously agreed to form preliminary committees so that work could be started immediately in connection with the above mentioned points.

A further small Committee was elected to undertake the task of organising the next Conference. All correspondence in this connection should be addressed to - Miss Valerie Preston, c/o L.A.M.C., Woburn Hill, Addlestone, Surrey, England.

4. That its warmest thanks to Miss Lisa Ullmann for her initiative in organising this conference and her leadership as Chairman be recorded.

APPENDIX

List of Members

	<u>Invited</u>	<u>Attended</u>
Brazil	Basil Easton	
Czechoslovakia	Frau Eva Krëschlova	
Germany (B.R.D.)	Albrecht Knust	Albrecht Knust
Germany (D.D.R.)	Frl. I. Baier	Frl. I. Baier
	Frau Ilse Loesch	
Germany	Helmut Kluge	
Hungary	Frau Dr. E. Lugossy	Dr. E. Lugossy
	Frau Maria Szentpal	Miss Maria Szentpal
Iceland	Miss Mina Jonsdottir	Miss M. Jonsdottir
Poland	Roderyk Lange	
United Kingdom	Miss Diana Baddeley	Miss Diana Baddeley
	Sigurd Leeder	Miss June Kemp
	Miss Valerie Preston	Miss Valerie Preston
U.S.A.	Mrs. Nadia Chilkowsky	
	Dance Notation Bureau	Mrs. Irmgard Bartenieff
Yugoslavia	Miss Vera Maletic	Miss Vera Maletic
	Prof. Pino Mlakar	
L.A.M.C. CHAIRMAN		Miss Lisa Ullmann
TRUSTEE		F. C. Lawrence



INTERNATIONAL COUNCIL OF KINETOGRAPHY LABANREPORT OF 2ND CONFERENCE AUGUST 4TH - 11TH 1961August 5th

Knust opened the conference by thanking everyone for coming and Valerie Preston and Edna Geer for their work in connection with the preparations for the conference. He also thanked the Art of Movement Centre for inviting the Council to hold the conference at Addlestone.

Lisa Ullmann replied saying that the Trustees were very happy for the Council members to hold the conference at the Centre.

Constitution

The constitution was discussed in detail.

Resolution "That the Constitution be adopted"

Proposed - Valerie Preston  
Seconded - Diana Baddeley. Carried unanimously

Election of Officers

<u>Chairman</u>	Knust	Proposed - Diana Baddeley Seconded - Ann Hutchinson
<u>Vice-Chairman</u>	Valerie Preston	Proposed - Ann Hutchinson Seconded - Lisa Ullmann
<u>Secretary</u>	Edna Geer	Proposed - Knust Seconded - Vera Maletic
<u>Treasurer</u>	Rhoda Golby	Proposed - Lisa Ullmann Seconded - Valerie Preston

All carried unanimously

SubscriptionResolution "That the annual subscription shall be the same for Fellows and Associate Members"

Proposed - Valerie Preston  
Seconded - Nadia Chilkovsky Carried unanimously

Resolution "That the minimum annual subscription shall be £2"

Proposed - Valerie Preston  
Seconded - Lisa Ullmann Carried unanimously

Procedure for electing OfficersResolution "That nominations for Chairman and Vice-Chairman must be sent to the Secretary before the conference. Nominees must be proposed and seconded by Fellows and their consent to stand for election must be obtained.

At the vote taken at a conference a majority decision of the Fellows must be obtained, supported by a unanimous decision of the Core-Members.

Treasurer and Secretary shall be elected at a conference by a majority vote of those present."

Proposed - Valerie Preston  
Seconded - Diana Baddeley Carried unanimously





August 7th

Movements of the whole trunk

The discussion on bending, and stretching the trunk was resumed and it was decided that :-

 = spine contraction       = spine extension  
 (Note: see further discussion on this on August 8th & 10th)

 = back of the trunk expanded in all directions, convex curve of the back      )  
 )  
 = the whole of the front of the trunk contracted, concave curve of the front.      )  
 )      a difference of muscular tension

Afternoon

Members Reports

All the members gave a report of their activities and also that of their associates during the past two years.

Lisa Ullmann spoke of the very poor description of Kinetography Laban in the Encyclopaedia Britannica and suggested that a committee might be formed to deal with such matters as correcting errors in books and also collecting information published in papers and magazines relating to Kinetography Laban.

This was discussed and it was thought that some of this work could be done by individual members, copies of any letters on the matter to be sent to the secretary for the records.

Nadia Chilkovsky suggested that an Information Leaflet would be useful to send out in order to give people a correct idea of ICKL. Nadia Chilkovsky, Diana Baddeley and Mina Jonsdottir agreed to write up something for this within the next few days. These three and Roderyk Lange also agreed to start preparing a report of the Conference which would be available to the public.

August 8th

The discussion on movements of the trunk was continued and it was suggested that  could be used for the contraction of the spine in place of 

Nadia Chilkovsky disagreed with the use of place middle for this movement on the grounds that it is illogical and she suggested that a new sign should be found for the spine.

 was suggested and it was decided to try this symbol to find out if it will be satisfactory in practical use.

It was agreed that when using a contraction of the spine indication a separate column must be used and that it must not be used with a direction symbol.

Vertical bow

Knust gave the following example to make clear his use of the vertical bow.



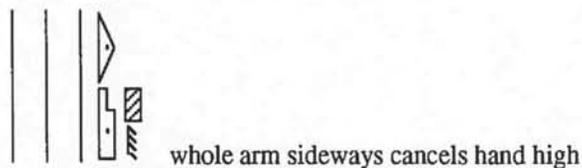
- a) is a movement led by a specific body part. This part is temporarily curved out and returns to normal.
- b) is a tension which appears and disappears.
- c) is a special case. The flexion of the limb is applied to all three movements and is valid as long as the last position is held, for in KIN narrow and wide signs indicate definite changes of a state.
- d) Also in the case of an inclusion bow the resulting position of the included part will be held as long as the resulting position of the main movement.

Cancellations

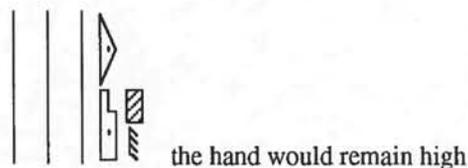
Question - Does a direction symbol for a whole limb cancel a previous direction for a part of the limb?

This was discussed and it was found that there were two different opinions:

LAB The whole limb includes its parts and therefore a whole limb movement will cancel the parts.



KIN A part of a limb holds its previous space direction until specifically cancelled.



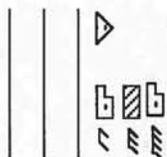
Some of the suggestions to solve the problem were:-

Nadia Chilkovsky The pre-sign  $\uparrow \uparrow$  could be used for the whole arm.

Maria Szentpal Each part of the arm should have its own column, to be seen clearly and therefore cancelled separately.

Jacqueline Haas Suggested that a body hold or space hold or cancellation sign should always be used.

Valerie Preston Suggested that the whole arm and whole leg should be treated in the same way as the whole trunk. That is to say that the hand and foot would be treated as separate limbs and the same writing rules as used for the head would apply.

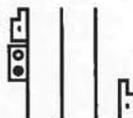


In the example above the whole arm sideways would cancel the previous movements written for the elbow and wrist but the hand direction would stay.

It was proposed that this idea should be tried and examples brought on Thursday when the matter could be considered further.

Automatic Space or Body Hold?

The arm here has an automatic space hold with Knust and an automatic body hold with Ann Hutchinson



Knust's rule is based on the need for the arm to retain its direction in space. The Labanotation rule presumes that if the arm has no movement it will be carried along with the body.

Knust suggested that, for clarity and easy understanding of scores, a space hold  $\diamond$  or body hold  $\circ$  should be used in every instance.

Waist Sign  $\boxtimes$

Ann Hutchinson reported that the great majority of notators questioned by the Labanotator had definitely wished to retain this symbol.

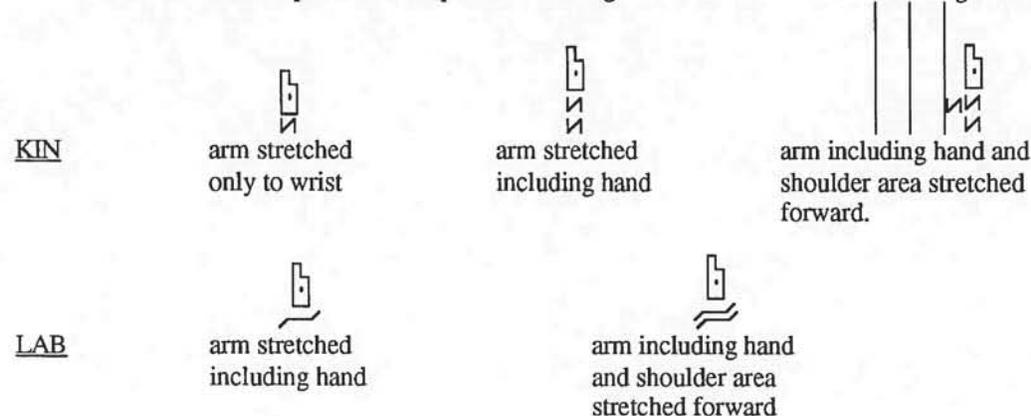
Knust agreed to accept  $\boxtimes$  to describe the line round the body between the chest and the pelvis. This will be added to the 48 body parts proposed at the 1st conference.

The waist will only have indications  $\boxtimes$   $\boxtimes$   $\boxtimes$   $\boxtimes$  etc.

$\boxtimes$  =  $\boxtimes$  It was decided not to hold a discussion on these signs and the rest of the 48 body parts.

August 9th

Ann Hutchinson presented the problems arising in the use of  $\curvearrowright$  for stretching the arms.



Knust suggested rule for x and n

When x and n are used in combination with a direction symbol they should be understood as space measurement signs. i.e. n equals further away and x equals nearer. In the case of a gesture this results in an extension or a contraction of the body part involved.

When these signs alone are written above a body part sign they mean contraction or expansion (flexion or extension) of that part.

Flexing and stretching the hand

 KIN Spreading the hand  
LAB Hand very stretched, fingers bent back

 LAB Spreading the hand  
(lateral movements)

 Narrowing the hand  
fingers closed.

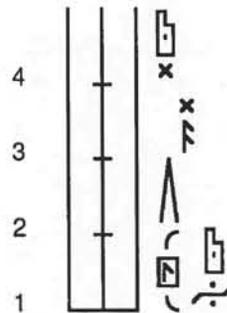
KIN  palm from wrist to finger tip

LAB  palm from wrist to base of fingers

The following movements of the arm were performed, written and read back:-

 rounded arm  
 straight arm  
 stretched arm  
 very stretched arm LAB  
 very stretched arm KIN

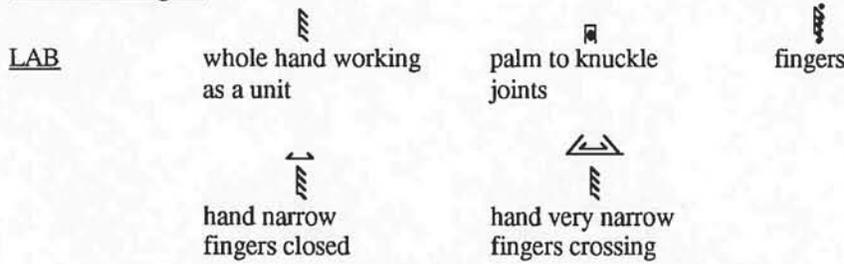
1. Very straightened arm, shoulder area included
2. Shoulder area back to normal
3. Elbow flexed one degree
4. Whole arm rounded one degree



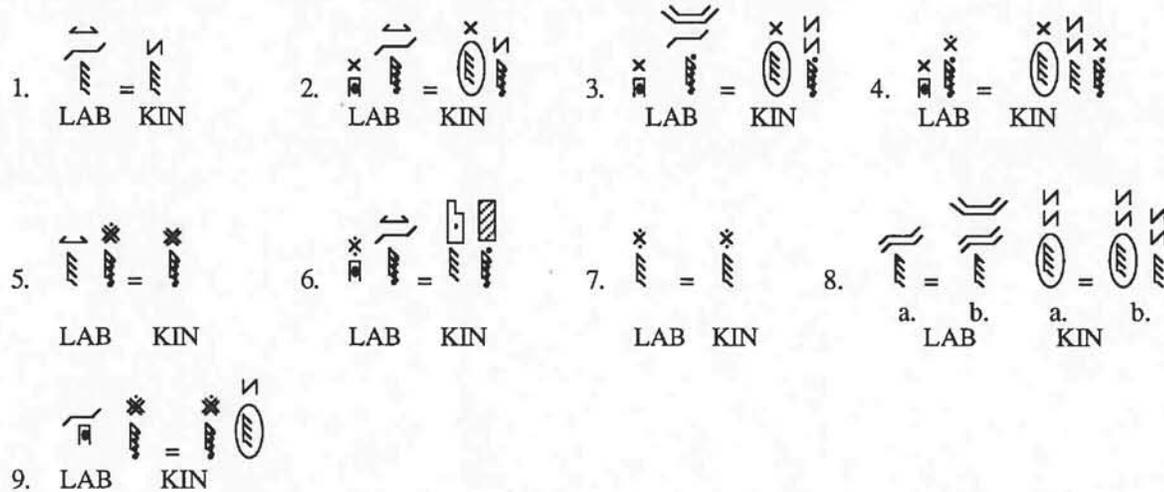
It was suggested that  not  be used for arm and leg gestures.  
The use of the following was suggested:-

 arm stretched including hand  
 arm stretched as far as possible  
 arm stretched including shoulder area

Hands and fingers



The following movements were performed, written and read back:-



No unification on this material was attempted. Knust suggested that a Unification Committee be appointed. Fellows can then write to this committee if and when they are ready to use and .

There was considerable discussion on the use of dots in the hand sign to indicate the finger joints and on how movements of the fingers should be written. Differences arise in the meaning of the following signs:-



For Knust c) is the sign for the tip of the finger while in Labanotation this is indicated by d).

Does mean the whole finger or the 1st or 2nd knuckle?

LAB has suggested to show whole finger, thus when touched would mean 1st knuckle.

The analysis of the movements and parts were considered but no conclusion reached.

August 9th

Election of New Fellows

Jacqueline Haas

Proposed -Knust

Seconded - Nadia Chilkovsky

carried unanimously

Gisela Reber

Proposed - Valerie Preston  
 Seconded - Maria Szentpal

carried unanimously

Policy of Associate Membership

A discussion took place on the question:-

"Should the Council try to get people to join ICKL as associate members or should they discourage a large membership?"

It was generally thought that it would be better to go slowly with the membership and only ask people to join who showed interest in helping in the work of the Council.

It was proposed that the following people be invited to become Associate Members:-

Mr. Barber, Mr. Hoerbürger, Mr. D'Erlanger, Mr. Peters.

Proposed - Nadia Chilkovsky  
 Seconded - Ann Hutchinson

Carried by majority vote.

The following, who were invited to the Conference as observers, have been invited to become Associate Members or will be invited.

Edna Geer, Rhoda Golby, Jane Winearls  
 Harry Haythorne, Maud Kool, Eva Kroschlova.

It was suggested that Fellows should send the names of proposed Associates to Vera Maletic (Membership Officer). This list of names to be considered every 6 months by the Core-Members and an application form will then be sent to those who are considered suitable.

It was thought that someone might be found who would give money for the work of ICKL and it was necessary to know, therefore, what the money would be used for. It was agreed that the main thing for which money is needed is for more frequent conferences. The more frequently the Council could meet the more quickly the work could be done.

It was agreed that preparation of the problems to be discussed at the next conference was most important. It was suggested that Knust should write down his basic principles and send those to Ann Hutchinson for her agreement or comment. This material should then be sent to another Fellow who would act as co-ordinator to see that all points were covered before sending out to all the members.

Unification Committee

It was decided to appoint a committee to deal with unification.

Knust, Ann Hutchinson and Valerie Preston were appointed.

Standards Committee

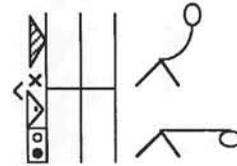
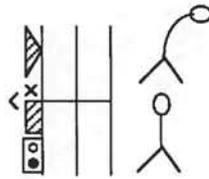
It was decided to appoint a committee for Standards.

Nadia Chilkovsky and Diana Baddeley were appointed.

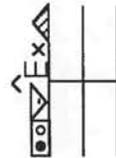
August 10th

Valerie Preston reported that, after trying out movements in various planes and directions, it had been found that the suggested rule -

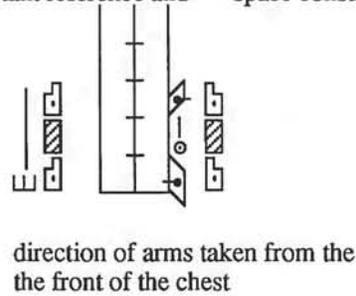
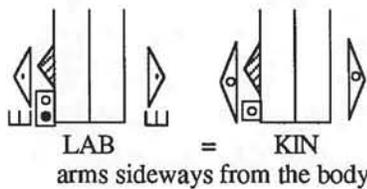
" x with a direction symbol means a concave curve into the direction of the movement" was not valid.



One solution to the problem could be:-

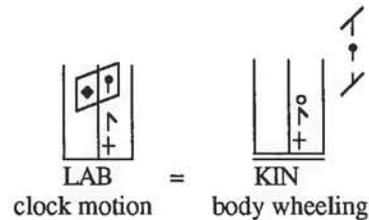
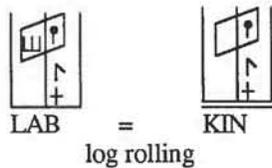


Ann Hutchinson explained the idea of  $\sqcup$  body constant reference and  $\blacklozenge$  space constant reference

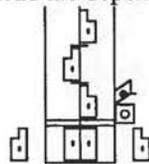


LAB When a turn sign is written in the body column causing a divided front a key is written on the left of the staff  $\blacklozenge$  or  $\sqcup$

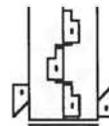
- $\sqcup$  outside the staff only states the front
- $\sqcup$  inside the staff gives a total body description.



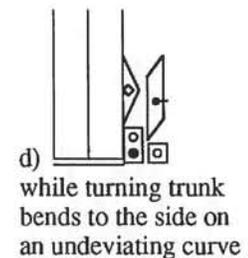
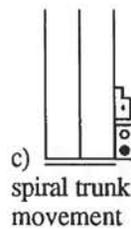
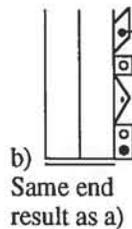
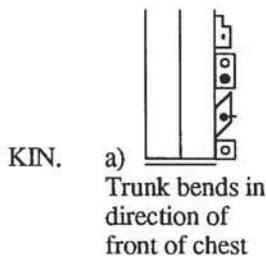
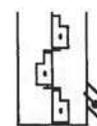
KIN Arms and head are dependent on the chest so they relate to the front of the chest.



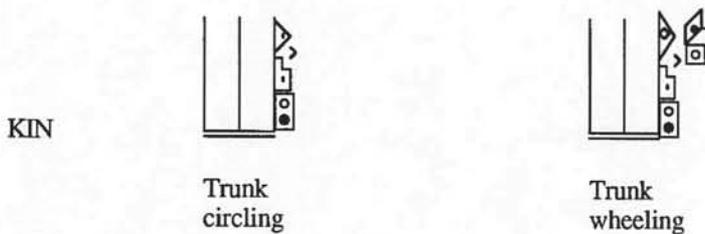
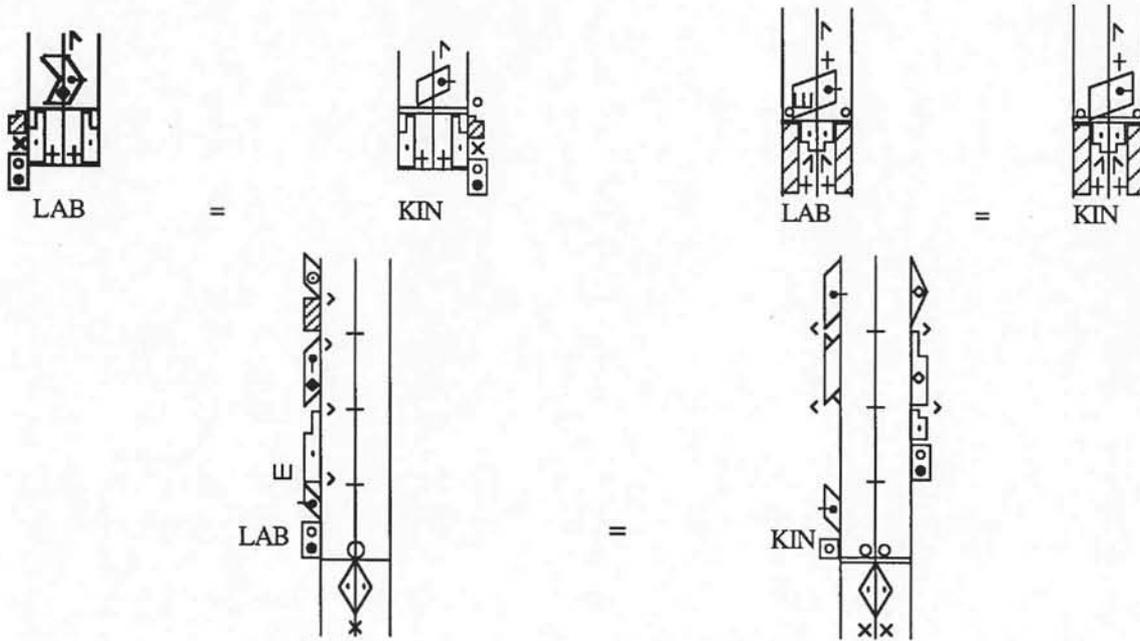
KIN. arms go with chest



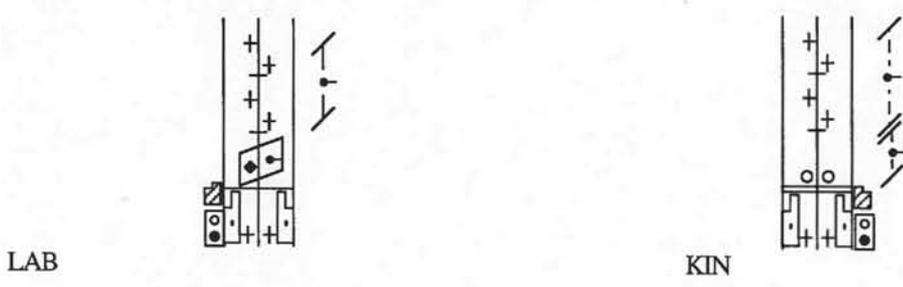
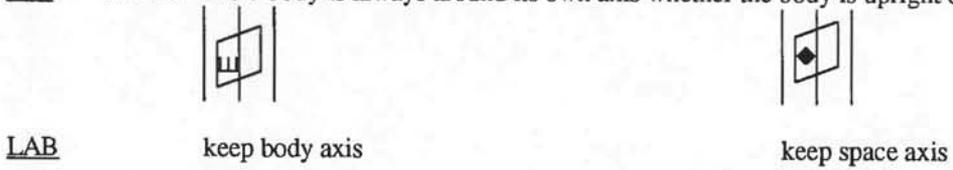
KIN = LAB



Same end result in all four examples.



KIN Turn of whole body is always around its own axis whether the body is upright or not.



KIN Circular path is written for revolutions around the vertical axis when the body is not in the upright position.

No unification was attempted since the analysis of movement and the use of the signs  $\llcorner$  and  $\blacklozenge$  was unfamiliar to many.



Nadia Chilkovsky suggested the following points:-

1. Articles should be written in the author's own language with a summary in English, German or French.
2. Articles should be sent in by October 1st.1962 and approximately 100 word abstract should be sent by January 1st.1962.
3. Articles should be initiated and illustrated by ICKL members but can be in collaboration with a non-ICKL specialist.

Suggested topics for articles

1. Movement notation and Ethnologic research
2. Movement notation in a changing social scene
3. Movement notation and physiotherapy
4. Patterns of work and human effort
5. European National Dance - a survey
6. Dancing in western religious services
7. Tribal dances of .....
8. Tribute to Rudolf Laban
9. Choreography and legal questions
10. 300 years of dance script
11. Movement analysis and dance notation
12. Basic principles of movement notation
13. The notating of sports activities
14. The use of notation in gymnastic activities
15. Notating theatre dance, mime, dramatic movement, circus work, acrobatics etc.

August 11th

Finance Committee

It was decided unanimously that the Finance Committee should be empowered to spend sums up to £10. Sums over £10 must be approved by the Chairman.

It was decided to open an ICKL account at the National Provincial Bank.

Every committee should keep account of expenses and money should normally be recovered from ICKL at the next conference.

Conference Organiser

It was decided that the organization of the next conference should be the responsibility of the chief officers and that Jane Winearls should be asked to help with this work.

Copyright Committee

It was proposed that a copyright committee be appointed to get details of the situation of copyright in each country and give a report at the next conference.

Irmgard Bartenieff	Proposed - Diana Baddeley Seconded - Knust
Lisa Ullmann	Proposed - Nadia Chilkovsky Seconded - Mina Jonsdottir

carried unanimously

### Designers

Ingeborg Baier and Emma Lugossy were asked to act as designers for ICKL. They presented a design for a membership card and it was decided that this should be printed and that the card should serve as a receipt for subscription.

It was suggested that a greetings card should be designed and that there should be two kinds -

1. an official one with a dignified design and
2. one that members could send to their friends and students.

It was thought that 1,000 should be printed in the first instance.

Mina Jonsdottir offered to get these printed in Iceland and to give help with printing whenever necessary.

### Mis-statements about Laban's notation

In cases of mis-statement in dictionaries or encyclopaedia, information should be sent to the Chairman. It should be the job of all Fellows to look out for such mis-statements. Members wishing to write letters in the name of ICKL should send these to Knust.

### Bibliography Committee

A revised questionnaire will be sent out to all members together with a sample card and details of information required.

### Standards Committee

A copy of any examination paper given to students should be sent to Diana Baddeley or Nadia Chilkovsky.

### Exchange of materials with the New York Bureau

Ann Hutchinson said she would send to each member a catalogue containing a list of publications, teaching materials and also charges for lessons and other information. If members would then write to the Bureau (for attention of Ann Hutchinson) saying which books they have, she would arrange for books to be sent and would ask Mr. Barber if ICKL members could have these free of charge or at a reduced price.

Ann Hutchinson asked if members would send their own materials to the Bureau in exchange.

### Editorial Committee

#### Specifications for Articles

1. Manuscripts must be typed on only one side of the paper.
2. Paper should be standard size 8 1/2" x 11" or 21 mm x 28 mm.
3. All type should be triple or double spaced.
4. Ample margins on both sides.
5. Footnotes must be typed on a separate sheet, double spaced and numbered consecutively throughout the whole article.
6. Bibliography and any quotations must also be double spaced.
7. Wherever possible footnotes should be incorporated in the text.
8. References to literature should be within the text and not footnotes.
9. Bibliography to be listed by author and chronologically for each author.
10. Bibliography must be on a separate sheet.
11. Illustrations should be on a separate sheet and should be numbered consecutively - Illus.1. Illus.2. etc.
12. Carefully identify illustrations to coincide with the text.
13. Kinetograms should be on blue lined paper 10 squares to the inch.
14. Final notation must be submitted in indian ink on good quality paper.
15. Two copies of everything should be submitted, one to Nadia Chilkovsky and one to Roderyk Lange.
16. Nadia Chilkovsky and Roderyk Lange will discuss the articles together and return with suggestions for your consideration.
17. Each author is responsible for translating into English or German. For the final copy there will be a specialist on language.

Chairman's Remarks

Knust closed the conference by thanking everyone who had taken the trouble and expense to come to the conference and for making the week such a happy one.

He especially thanked the Trustees for allowing the conference to be held at the Art of Movement Centre and had written a letter to them.

Knust gave special thanks to Ann Hutchinson and Nadia Chilkovsky who had come such a long way to participate and said that everyone would agree that their explanations of their line of thought had contributed greatly and had added to our appreciation of their work and that of their American friends. He thought that we were now very much closer together and that there was still much more to know but if we were patient and consistent in this work progress would be made.

Knust thanked Valerie Preston and Edna Geer for their good work in connection with preparations for the conference. He said we should all go home richer in knowledge and friendship and enthusiasm in our work.



INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

CONFERENCE 1963

The Conference was held from August 7th - 14th 1963 at the Laban Art of Movement Centre, Addlestone, England by kind permission of the Trustees.

The following were present:

Albrecht Knust (Chairman & Core member)  
Ann Hutchinson (Core member)  
Lisa Ullmann (Core member)  
Valerie Preston-Dunlop (Vice Chairman)  
Edna Geer (Secretary) and the following fellows:

Diana Baddeley  
Irmgard Bartenieff  
Nadia Chilkovsky  
Jacqueline Challet-Haas  
June Kemp  
Maria Szentpál  
Allan Miles  
Roderyk Lange joined the conference mid-way

WELCOME

Knust welcomed everyone to the conference and in particular those members who had spent so much time and money to make long journeys. He hoped that they would feel that the conference had been worthwhile.

REASONS FOR CANCELLING FULL CONFERENCE

Valerie explained why it had been decided to postpone the conference until next year and to make this an interim meeting with the object of preparing material for a full conference.

The first reason was the uncertainty of numbers - only six people had said for certain that they would be able to attend.

The second reason was that, following Roderyk's suggestion, it was thought that material for a conference should be prepared in English and German and there had not been time to do this work before the arranged date this year.

It was decided, therefore, to hold an interim conference this year as a preparation for a full conference next year.

Nadia explained that postponing the conference placed her in an awkward position. Preparations had to be made a long time in advance owing to the difficulties of getting money to make the journey, obtaining grants, etc. When such a grant is given, a report of the conference is expected and it would not look well to report that the conference had been postponed. For those reasons she thought it better to keep to the rule of holding a conference every two years, and requested that this be considered a full conference.

Valerie stated that as far as she knew those members not present could not come anyway and had not stayed away because of the postponement. It was also noted that all members present could understand English and therefore the lack of translated material in German would not affect the discussions at the conference.

Ann pointed out that the conference was for information and not to vote on changes in the system and all here this year could serve that purpose.



test and before standards could be proposed it would be necessary to gather more tests and more information. There was concern for teachers' examinations to be more exactly defined.

#### Bibliography

The Committee reported that work was progressing but rather slowly. Valerie suggested that Jacqueline and Allan should take her place on this committee. It would be an advantage to have a committee member in the New York Bureau. Valerie suggested that Jacqueline should become chairman of this committee. Ann seconded this proposal and it was carried unanimously.

#### Copyright

Enquiries had been received about copyright of dance works. What constitutes a choreographic work? Is a traditional dance pattern, folk lore or ballroom, if arranged and composed, a choreographic work?

In music 8 bars is the minimum passage to constitute a work to be protected but no one has yet found out the equivalent in dance. The question of copyright appears to differ from country to country and much more information is needed. Law suits have occurred and it was suggested that known instances should be printed to bring the matter before the public.

#### New Members and Changes in Status

##### Election of New Fellows

Allan	Proposed by Valerie	Seconded by Maria
Edna	" " Ann	" " June

##### Associate Members

Riitta Vainio	Proposed by Nadia
Muriel Topaz	" " Ann

#### Next Conference

Lisa said that she felt sure the Management committee of the Art of Movement Centre would be happy if ICKL would come to Addlestone for the next conference.

Knust felt that the spirit of this lovely place helped towards the free feeling of the conference and everyone agreed that the Centre was an ideal place for the conference.

It was decided to hold the next conference in the early part of August 1965.

It was proposed that June would be the organiser for the next conference.

Proposed by Ann    Seconded by Valerie  
Carried unanimously.

#### Constitution

Owing to difficulties with Income Tax it was proposed to make an amendment to the Constitution to the effect that no member receives payment from the organization. It was suggested that advice should be sought for the correct wording and that ICKL should ask Ivor Guest to act as Honorary Solicitor.

#### Closing of Conference

Maria, on behalf of everyone present, thanked Ken Whyers and Paddy Macmaster for their help in looking after the comfort of members during their stay at the Centre.

Knust closed the conference by thanking the Trustees of the Art of Movement Centre for allowing the conference to be held at Addlestone. He thanked all who had come to the conference for making it such a happy and successful one and he hoped our experiences together would leave everyone richer in knowledge and friendship.

---

COMMITTEES

General Committee

Knust, Valerie, Edna, Rhoda.

Finance Committee

Valerie, Edna, Rhoda

Unification Committee

Knust, Ann, Valerie

Copyright Committee

Irmgard, Lisa

Membership Committee

Vera, Valerie

Publicity Committee

Ann, Maria

Editorial Committee

Nadia, Roderyk

Standards Committee

Nadia, Diana

Bibliography Committee

Jacqueline, Allan, Ingeborg

ICKL MEMBERS

FELLOWS - CORE MEMBERS

Albrecht Knust  
(43) Essen-Werden  
Folkwang Hochschule  
Germany.

Lisa Ullmann  
Studio Lodge, Woburn Hill  
Addlestone, Surrey.

Sigurd Leeder  
Obispo Salas 0285  
Depto 5  
Santiago de Chile  
Chile, S. America.

Ann Hutchinson-Guest  
Flat 4, 17 Holland Park  
London, W 11.

FELLOWS

Diana Baddeley  
(43) Essen-Werden  
Folkwang Hochschule  
Germany.

Ingeborg Baier  
Staatliche Ballettschule  
Berlin, W 8  
Niederlagstr. 3  
Germany, D.D.R.

Irmgard Bartenieff  
115 West 86th St. Apt. 2C  
New York 24  
N.Y. U.S.A.

Nadia Chilkovsky  
(Mrs. Nicholas Nahumck)  
271 S. Van Pelt Street  
Philadelphia 3  
Penn. U.S.A.

Basil Easton (Dmitri)  
Praia de Icarai 447  
Apt. 609  
Niteroi-Estado do Rio  
Brazil.

Edna Geer  
50 Wilton Crescent  
Wimbledon  
London, S.W.19.

Jacqueline Haas-Challet  
7 Rue de Metz  
Paris 10e  
France.

Minerva Jonsdottir  
Hverfisg 61  
Hafnarfirdi  
Iceland.

June Kemp  
Sigurd Leeder School of Dance  
Morley College  
Westminster Bridge Rd.,  
London, S.E.1.

Roderyk Lange  
Muzeum Ethnograficzna  
Waly Sikorskiego 19  
Torun, Poland.

Ilse Loesch  
Berlin C 2  
Karl Marx Allee 20 X  
Germany, D.D.R.

Emma Lugossy  
(Dr. Emma Szabó-Lugossy)  
Budapest V  
Szarka u.l.v.l.  
Hungary.

Vera Maletic  
Mesnicka 7  
Zagreb  
Yugoslavia.

Allan Miles  
Dance Notation Bureau  
8 East 12th Street  
New York City 3  
N.Y., U.S.A.

Pino Mlakar  
Vosujakova 8, II  
Ljubljana  
Yugoslavia.

Valerie Preston-Dunlop  
31 White Hart Wood  
Sevenoaks  
Kent.

ICKL 1963, 6

Maria Szilagi-Szentpál  
Budapest II  
Martirok utja 7.III.1  
Hungary.

Gisela Reber  
(43) Essen-Werden  
Folkwang Hochschule  
Germany.

Lucy Venable  
325 West 45th Street  
New York 36  
N.Y. U.S.A.

ASSOCIATES

Frank Barber  
Music Publishers Holding Corp.  
488 Madison Ave.  
New York 22  
N.Y. U.S.A.

Th. d'Erlanger  
Ecole Supérieure d'Etudes Chorégraphiques  
132 Avenue de Villiers  
Paris XVIIe, France.

Rhoda Golby  
11 Stamstead Close  
Hayesford Park  
Bromley, Kent.

Harry Haythorne  
31 Weyman Rd.  
Blackheath  
London, S.E.3.

Felix Hoerburger  
84 Regensburg  
Marshallstr 3  
Germany.

Maud Kool  
15 Crayensterlaan  
Haarlem  
Holland.

Eva Kröschlova  
Melantrichova 5  
Praha 1  
Czechoslovakia.

Kurt Peters  
2 Hamburg 39  
Blumenstr 38a  
Germany.

Muriel Topaz  
(Mrs. Jacob Druckman)  
780 Riverside Drive  
New York City  
N.Y. U.S.A.

Riitta Vainio  
Rantatöyry 3D  
Helsinki  
Finland

Jane Winearls  
109 Belgrave Road  
London, S.W.1.

Please check your address and notify the Secretary if incorrect.

## PURPOSE AND FUNCTION OF THE LABANOTATOR

Ann said that she thought that the purpose and function of the Labanotator had not been understood by everyone and that it was probably the questions at the end that brought about the misunderstanding. The answers to the questions were not intended to be final decisions that would be put into the system. The object of the question sheet was rather to organise people's ideas on the problems and to gather suggestions on how they could be solved. The Labanotator was intended to be in the nature of information and not a voting paper.

## OUTLINE OF QUESTIONS OF POLICY, RULES, CONVENTIONS

Ann went through the ten points listed in her paper on these matters.

### 1. Clarification of the Name of the System:

#### Kinetography Laban/Labanotation

The disadvantage of having two names for the system was discussed. It was thought that no satisfactory solution could be found for this problem at the present time. The explanation that these were two dialects of the same system seemed the most satisfactory one when presenting the situation to other people. It was pointed out that the name Kinetography Laban was used from the early days and should be the over-all name for the system.

### 2. Giving of Credit:

It was thought to be a good idea to give credit for contributions to the development of our system as this could be a stimulus to people who had been helpful. It would also be very interesting for Fellows to know who had been responsible for each new idea and the names of those who had made important contributions to the system.

Knust said he had the idea to make up such a paper but he had not had time to do it and also he had not the necessary knowledge, in some cases, of the origin of all the symbols and rules.

### 3. Origin of the System:

This was not discussed.

### 4. Movement Analysis:

It was thought that the term "everyday movement" should be clearly defined. Was "natural movement" the same thing?

At a later meeting it was suggested that someone might be interested in writing a paper on the subject.

Irmgard suggested the description "average mobility of human beings".

### 5. Known Ideas:

It was suggested that "known ideas" as stated by Knust in his essay - directions, body parts, time values, etc. - should be extended to include such things as balance and centre of gravity.

### 6. Terminology:

This was thought to be a problem that should have attention. June suggested a dictionary of signs and symbols with explanations of each use. People could then choose which symbol they wish to use. Ann pointed out that it was the rules we differed on and not so much the symbols. At a later meeting this was discussed further and the following points put forward:-

Lisa had done considerable work on terminology to describe movement, and technical terms had been established in books. As in every other science, these terms had not always the same meaning as the word in its everyday use. If new words have to be introduced it is necessary to check to find the meaning in various languages and to see that the use is logical.

Terms already in use need to be explained and only those people who have established them can say what they mean by them. Terms should be collected, considered and put forward at the next conference. Valerie offered to make a start on this work.

7. Use of Conventions:

This was not discussed as it was felt that the subject would come up during the course of the conference.

8. Development of the system for specific purposes:

There was a short discussion on this and it was suggested that another point could be added to the list.

g) Symbols not too complicated for writing.

9. Formation of writing habits:

There was no discussion on this subject.

10. Basic categories of movement:

Lisa suggested that we should describe what we mean by "movement". Does this mean "bodily actions"? Growth is movement but this is not what is meant in the above reference. "Relationships" and "Facing" were considered aims of an action rather than basic movements.

PROPOSAL FOR TECHNICAL PUBLICATION

Nadia proposed that in order to work towards real unification, ICKL should publish a technical paper to deal with these ten points and any other questions that come up.

Valerie said that, as a member of the Unification Committee, she would welcome this idea and suggested that this committee should have a meeting later on during the conference to discuss the matter.

At a later meeting the name "ICKL Forum" was agreed upon for this publication and it was decided to leave the subject matter and date of the first issue to the Unification Committee. It was hoped that the ICKL Forum might be issued every six months.

Allan asked if a copy of the ICKL Forum and any other ICKL information could be sent to Notation Centres as well as to ICKL members.

Nadia offered to have stencils cut and to send out the ICKL Forum from America.

APPOINTMENT OF CHAIRMAN

Knust proposed that Valerie should act as chairman for the day's meeting. This was seconded by Nadia and carried unanimously.

Valerie acted as chairman throughout the daily Unification discussions, Nadia taking over for one session.

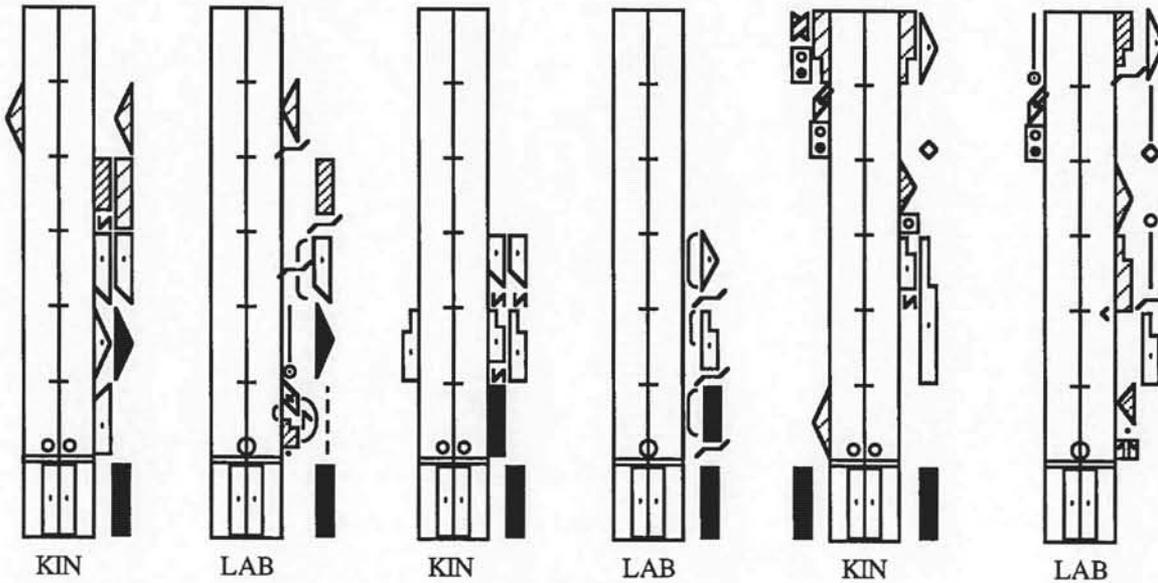
UNIFICATION1. Validity of a symbol

Reference:	Labanotator No.10, page 5. Knust's "Comment on the paragraph 'Validity of a symbol' in the above. (Circulated before conference)
Discussion:	Knust explained his rule for the validity of a symbol; his terms Constant Cross of Axes, Personal Cross of Axes and Cross of the Body Axes were felt to be good and were understood. Examples of LAB and KIN rules were tried out.
Unresolved:	Agreement was not reached on the validity of a symbol but mutual understanding was furthered.
Recommendation:	Further thought on this is needed, particularly by LAB on significance of Knust's Crosses of Axes to their analysis. For the time being the use of ◦ and ◊ was suggested for clarity and understanding of each others scores. (Knust pointed out that in the case of a tilt and twist of the upper half the body, none of the pause signs is applicable).

2. Use of the 3rd Column, Upper Part of the Body Movements

Reference:	Knust Handbook F 385 - 393
Discussion:	Knust presented his meaning of the upper part of the body movements; which was understood though not acceptable to everyone.
Agreement:	Knust uses the Inclusion Bow but only when it contains a body sign. The LAB way of writing the Inclusion Bow in the third column beside an arm gesture results in general in the same movement as the KIN way of writing the same direction symbol in both the third and fourth columns.
Recommendation:	<p>i) LAB to consider always using the presign ◻ before chest tilts and rotations. Since KIN has adopted LAB's trunk (torso) presign ◻ (after publication of Knust's Handbook) KIN now uses ◻ for chest movements. This would unify the writing of tilts and rotations of the chest and would also make available to LAB the KIN's method of writing upper part of the body movements, i.e. 3rd column with no presign.</p> <p>ii) A new rule would then be established that a new indication with ◻ presign would cancel a previous ◻ indication, but not cancel an upper part of the body movement.</p>
Agreement:	It was felt that should this be found possible by LAB an enormous step towards unification of 3rd column writing would be achieved.
Consideration:	Because of recommendation (i), ◻ would no longer mean "facing" of the chest for LAB, who would have to find a solution for writing this, preferably applicable to "facing" of other body parts. KIN already have a way (see Handbook 411t and 414) which could be taken into consideration. ◻ would also be available for writing chest movements out of context.

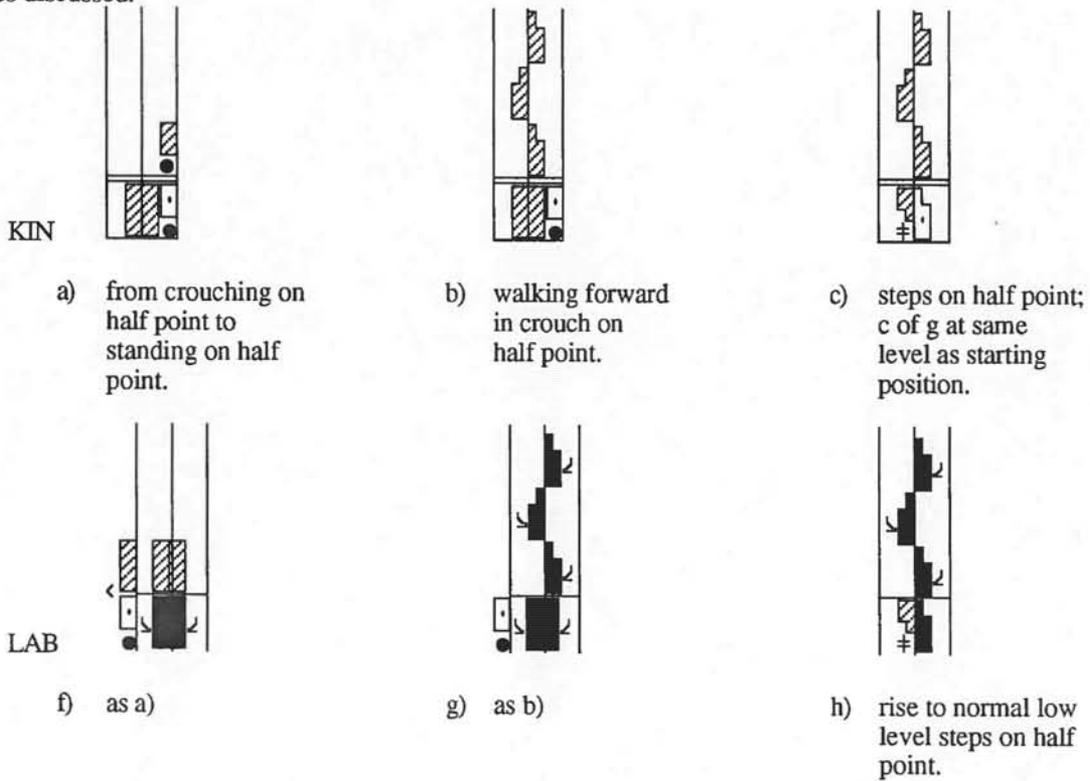
Examples written by Ann and Knust, demonstrated by Nadia for comparison of present writing rules.

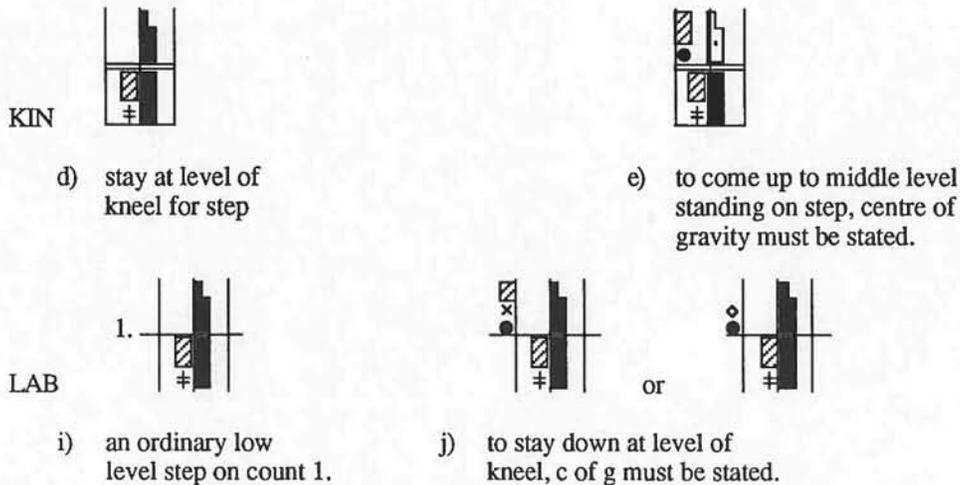


3. Level of supports in crouching and after kneeling

Reference: Knust Handbook H whole section.  
 Ann Hutchinson Labanotation 268 - 275 (excluding 273 a & b now abandoned).  
 (N.B. ● now used by LAB & KIN to replace ◻ )

Examples discussed:





**Discussion:** Knust considers ● indications to be stronger than level shadings of supports; hence a) - b). The implied level of centre of gravity situation in c) is also binding; hence the level arrived at by kneeling is retained during the three steps on the ball of the foot.

LAB considers level shading and ● indications as equally strong; hence f) and g). In order to stay at kneeling level in h), ● indication is necessary; without it normal deep level steps would be meant.

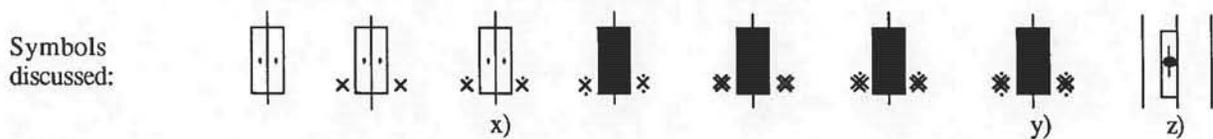
**Consideration:** Knust is considering using the deep supports for crouching and kneeling, example d) and e).

**Unresolved:** In KIN d), the level of the kneel is retained i.e. stay down. In LAB i), the level of the kneel is cancelled i.e. come up. To come up KIN must write ● change, hence e). To stay down LAB must write ● retention, hence j).

**Discussion:** There are four possible indications which affect the level of supports.

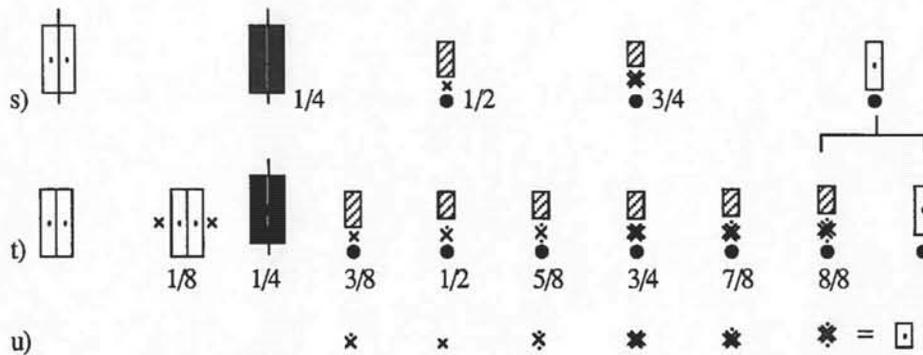
- shading of support symbols
- writing the situation of the centre of gravity
- space measurement signs in the leg gesture column
- body signs in the support columns (kneeling, sitting, etc.)

The problem lies in the inter-relationship of these four.



**Unresolved:** Arising out of c) the six point scale for knee bends was discussed. Ann wanted consistency in use of space measurement signs for arm and leg flexions in both gestures and supports; hence x) would equal ordinary deep level support and y) would mean full plié. Nadia suggested that the six possible flexion indications might be used between medium and deep level to give five adjustments of knee bend. Maria stated that five degrees of knee bend were needed in the writing of folk dance. Knust mentioned z) as one more means to write a slight knee bend.

Symbols discussed:

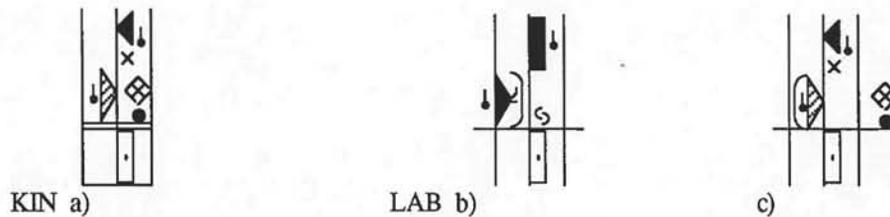


Discussion unresolved

- i) The need to be able to write both general and exact situation of the centre of gravity was recognised.
- ii) It was suggested that a key signature  $\square \bullet = 4/4$  might be used to show that the scale s) was being used; key signature  $\square \bullet = 8/8$  would mean that scale t) was being used.
- iii) Valerie pointed out that key signatures would be obviated if the space measurement scale was altered to u), in that X was the only indication which had a different meaning in the two scales. This would also clear up the difficulty commonly occurring of X for a step meaning 1/3 less than normal, X for a gesture meaning 1/6 less than normal.

3a. 'Holding' the centre of gravity

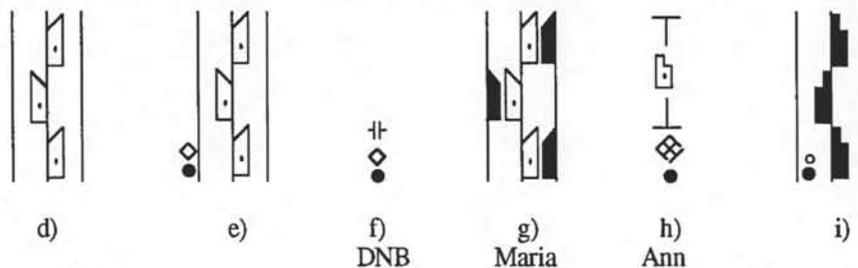
Examples discussed:



Jazz movement demonstrated by Allan Miles

Agreement:

It was recognised that there was a need to look into how to write holds of the centre of gravity. Neither LAB or KIN as yet fully have the means.



Discussion:

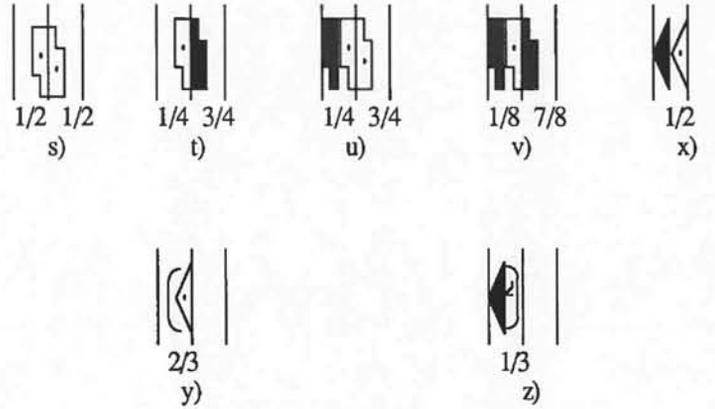
Knust uses body pause sign i) to express "without elasticity" (see Handbook F 478); spot pause is in common use by KIN and LAB a) and c); this results in partial support and can also be written in LAB as in b).

Unresolved:

Examples d) - h) arose out of the lack of means to express "Keep the weight central, do not move from side to side". Although the space hold is an available symbol, Knust thinks it has no meaning in relation to ●. Possible solutions were put forward as above.

3b. Weight distribution in open positions

Symbols discussed:

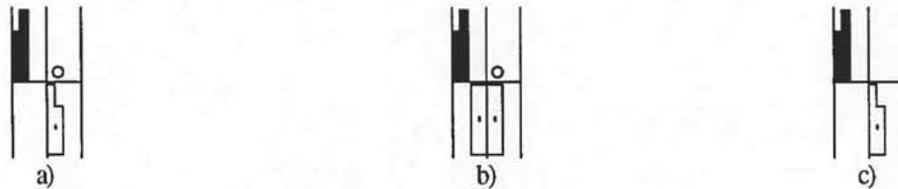


Agreement:

It was agreed that the weight distribution in double supports was approximately as above. x) was in common use by KIN and LAB to mean partial transference, the amount being about 1/2. LAB's y) and z) were understood by everyone.

4. Szentpál's rule for hold sign in support column

Symbols discussed:



Szentpál's rule: A gap in both support columns indicates a jump.

Hence: c) is a jump; the gesture does not imply a retention of weight on right foot.

Hence: pause sign needed to hold the weight a) and b).

Agreement:

Members were generally in favour of looking into this with a view to future adoption. (KIN likely to adopt shortly).

5. Meaning of a step in place after an open position

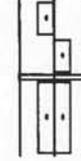
Examples discussed:



a) step in front of left foot



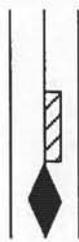
b) step on right foot next to where left foot was



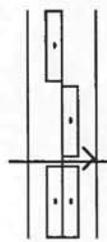
c) steps, the foot is lifted each time



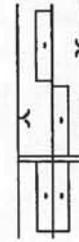
d) as c)



e) step on the right foot on half toe beside the left foot



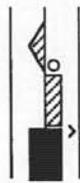
f) shift of weight only



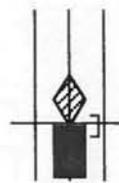
g) as f)



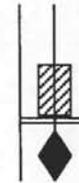
h) KIN, LAB



i) June Kemp



j) LAB



k) KIN

Agreement:

After a position on both feet, a direction symbol in one of the support columns always indicates a real step where the foot is lifted from the floor before being replaced. This is obvious for a) but was clarified for b) - e). In each case the shift of weight on to the left foot before the step on place is implied. The angular bow in f) and the touch signs in g) mean that the step is modified to a shift of weight.

Discussion:

The problem was further discussed by showing three ways of writing the same movement opening to second position on half toe, examples h) i) and j); (the timing in i) is slightly different). These were all understood. Knust pointed out that k) implies a slide.

6. Space between supports for echappé movements

Examples Discussed:



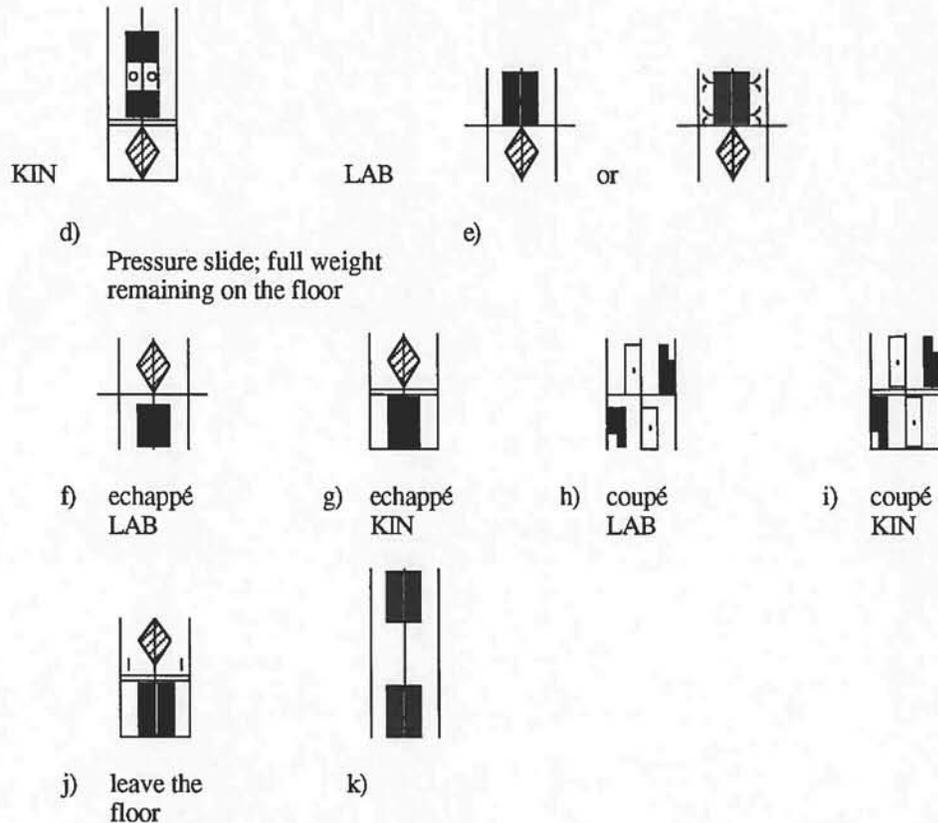
a) do as you can



b) leave the floor



c) keep contact with the floor



Unresolved:

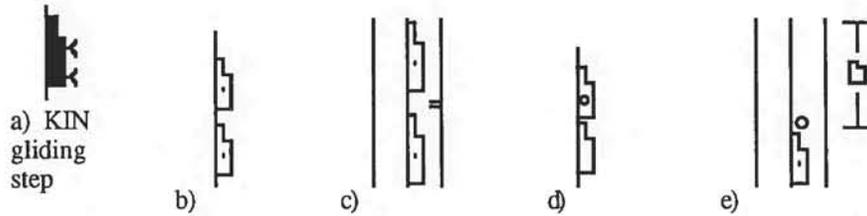
Ann explained that LAB used a small space between supports (Ex. f), as an echappé was analysed as basically a springing movement; this applied also to a coupé (Ex. h). Knust does not use a gap for an echappé (Ex. g) because, according to a basic rule of our system, a gap in both support columns, small as it may be, means a real jump, i.e. the body completely leaving the floor. This applies also to a coupé (Ex. i) but he pointed out that coupé, meaning cutting away, can be performed either with or without a real jump. Knust explained his meaning of the examples a) - d). Mutual understanding was furthered but LAB will still use the gap for echappé movements.

Discussion:

followed on what happened in movement during a gap; the heels lift, knees straighten and there is a period in the air. If there is not time for all this, which is implied? Ex. j) was put forward as a means of stating that the performer must leave the floor. Knust pointed out that j) had the same meaning for him as b). Discussion took place on the exact timing of take off and highest point during a jump, Ex k) but was inconclusive.

7. Sliding steps, shuffling hops (KIN terms - gliding steps and sliding hops)

Examples discussed:



Reference: Knust Handbook D 225 - 227

Discussion: Ex. a) (Handbook 225 a & b) is used by both KIN and LAB. Knust explained that examples b) and c) would most likely be performed in the same way, a gliding hop; examples d) and e) are both slides, as on ice, example e) being over a longer distance. LAB uses example e) and also b) but might write it for more exact timing.

8. Overlap of support symbols, as in a sissonne fermé

Examples discussed:



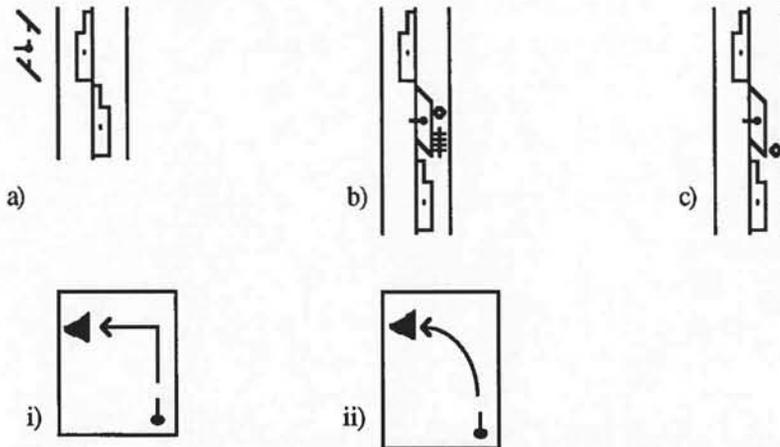
Agreement: The following was agreed after discussion on the meaning of a direction symbol for steps and for jumps: -

- i) for steps: (Ex.d) the direction symbol shows the direction of the progression of the whole body and in some cases also the change of level.
- ii) for jumps: in landing after a jump the direction symbol gives, by its length, the timing of the actual landing plus the following elastic knee bend (level change). The progression indicated by the direction symbol actually occurs in the air.

Recommendation: LAB has used examples b) and c) to express a sissonne fermé, but will consider using example a), which is the KIN method.

9. Step Turn Problems

Examples discussed:



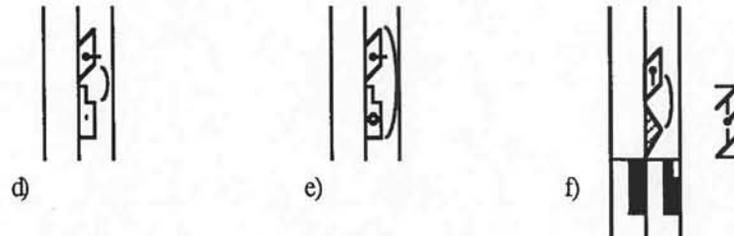
Agreement:

Knust agreed to change the way of writing (Ex.a) his special “Step-turn” (See Handbook E 264a) because, in principle, a path written with a circular path sign should always be curved and not angular as in his “Step-turn”. Hence Ex.a) will now mean for all a pathway as in ii) and not as in i). Examples b) and c) have a pathway as in i). Knust’s movement “Step-turn”, i.e. “a turn without friction (blind turn) followed by a step and performed during the preparation of the step” will be written as either b) or c) where the foot sign is implied.

Unresolved:

Terminology: Knust does not agree to “Blind-turn”. LAB does not use the term “Step-turn” for this specific movement and suggested “Turn-step”.

Examples discussed:



Consideration:

After discussion on the meaning of Ex.d), it was recognised that the vertical bow had a duration value. LAB agreed to consider giving vertical bows timing, current practice in KIN. Ex.d) was called a “blended turn”, the bow showing simultaneous action, the length and placement of it being significant. The “blending” could occur in one or both of the following ways -

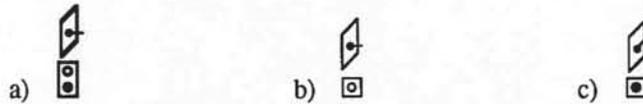
- 1) a preparatory turn without friction (blind turn) and
- 2) an amalgamated turn Ex. e). The manner of blending, if written as Ex. d) and not fully, is left to the performer. Example f) was explained by Knust as piqué turn written with a straightened path preceding a blended turn.

Discussion:

followed on the varied meanings given to vertical bows, such as phrasing, fluent performance, rounding of corners in angular air patterns. As this was unprepared material it was decided to leave it unless someone could present it comprehensively.

10. Whole Torso Turns and Trunk Twists

Symbols discussed:



Discussion: Knust presented his interpretation of Ex. a), as a twist within the torso and not a turn of the whole torso in one rigid piece, the degree being judged by the twist achieved by the chest. The result of Ex.a) would be b) + c).

KIN rule: The direction for the head, arms, chest & torso tilts relate to the new front of the chest; the steps and leg gestures relate to the front of the supporting feet or foot.

Recommendation: LAB might consider adopting this meaning and rule; it would obviate the present need always to use a key signature either  $\sqcup$  or  $\blacklozenge$ . It would also give the possibility of writing in three ways, no key, with  $\sqcup$  or with  $\blacklozenge$ .

Suggestion: The possible use of  $\square$  for flexible torso and  $\square$  for rigid torso was discussed.

Examples:



Possible meanings:

Ex.d) tilt forward with a flexed spine.

Ex.e) " " " "straight" "

Ex.f) twist the torso (spine twisted) i.e. flexible spine (with exact meaning as described for Ex.a).

Ex.g) turn the torso (spine not twisted) i.e. rigid spine, both chest and pelvis turn the same amount.

11. Use of  $\blacklozenge$  and  $\sqcup$

Reference: Ann Hutchinson Labanotation 398 - 407. Knust paper on Crosses of Axes.

Discussion: Ann explained the use of these key signatures in LAB. These were related to Knust's three Crosses of Axes. Knust could not agree to the use of  $\blacklozenge$  in LAB ruling. The need for further clarification was expressed and it was thought that a comprehensive set of keys would be invaluable to all. Later Ann and Knust presented, briefly, the following: -

Recommendation:  $\blacklozenge$  called the key for the Constant Cross of Axes; It would be used for movements relating to the cross of axes to which the facing pins of LAB and the front signs of KIN relate.

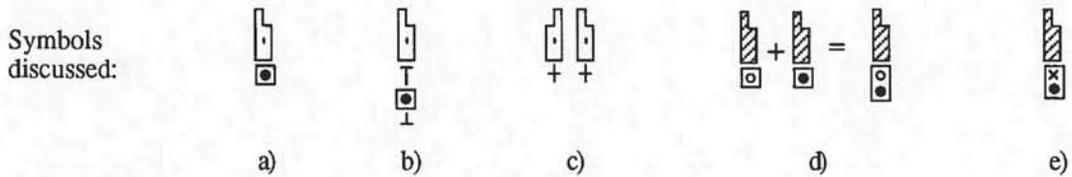


called the key for the Personal Cross of Axes, which is the cross normally used in our system, from which is derived a) which would replace LAB  $\blacklozenge$  front key and b) which would replace LAB  $\sqcup$  front key.  
 a) would be used for movements relating to the front of the untwisted half of the body, and might be called the key for the Personal Cross of Axes of the Stable Half of the Body.  
 b) would be used for movements relating to the front of the twisted half of the body and might be called the key for the Personal Cross of Axes of the Mobile Half of the Body.

- $\sqcup$  called the key for the Cross of the Body Axes; it would be used for movements relating to the Cross of Axes within the body, particularly in twists or tilts of the torso or chest and in upper part of the body movements. It could be used as a key for the whole body or as a pre-sign within a column.
- $\blacklozenge$  No name was suggested but it would be used for movements relating to the areas of a given room, i.e. gesture towards a corner of a room.

There was no time to make examples which would illustrate the proposed uses of these symbols, but, in general, they were well received.

## 12. Pelvic Rotations and Pelvic Tilts



- Unresolved: Now that the sign for the centre of gravity is  $\bullet$  instead of  $\blacksquare$ , the latter is available to describe movements of the pelvic area.
- Example a) KIN is thinking of using this to mean a shift of the pelvis which is written at the moment as c) by KIN and as b) by LAB.  
 The need to have a method of writing shifts applicable to all parts that can move in this way was expressed.
- Example a) LAB is thinking of using this to mean a pelvic tilt; Ex. d) illustrates the way in which a chest tilt plus a pelvic tilt would mean the same as a whole torso tilt. Knust questioned the ability of the pelvis to tilt in a manner comparable to other parts of the body as it does not have one free end; he could not accept LAB's proposal.
- Example e) Knust thought this might be a possible way of writing tilts of the lower part of the torso.

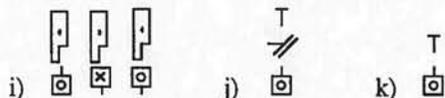
Recommendation: that neither KIN nor LAB should establish independently a meaning for Ex. a).



Discussion: The LAB method of writing pelvic rotations f) was compared with the KIN method g) and h). The need to find a way of writing the stretching and narrowing of the hip joint was expressed.

- Recommendation i) Now that  is available for use for pelvic movements, KIN will consider adopting the LAB method of writing pelvic rotations. This would free g) and h) and these might be adopted to express stretching and narrowing of the hip joint.
- ii) Further thought should be given to the analysis of the movement possibilities of the pelvic region, taking into account the skeletal structure, the muscular tensions, and the symbols available.  
LAB way of writing tensions rather than actual changes in space Ex i) - k) were reviewed; these should be taken into account together with KIN methods for similar happenings.

LAB



Agreement: It was agreed that as this whole area of investigation was not yet crystallized by either KIN or LAB, it was of paramount importance to produce results acceptable to all and that this was an opportunity towards unification which should not be missed.

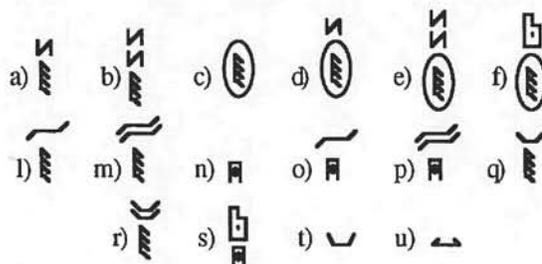
13. Meaning of  and  for the arms

Consideration: It was understood that  or  for the arm meant an extended arm, which included some part of the hand.  
 and  for the arm meant extended arm and flattened hand. LAB agreed to consider this usage. LAB has a way of writing shoulder inclusion without using  but would have to abandon teaching  to mean shoulder inclusion and always use the inclusion bow for this movement. KIN writes this with  in the 3rd column.

Agreement: It was felt that hyperextension of the arm would be understood if  or  were written.

14. Meaning of  and  for the hand

Symbols discussed:



Reference: Knust Handbook L 626-635  
Ann Hutchinson Labanotation p.175-177

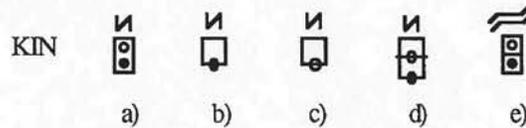
Discussion: Ex. c) & n), although both called "palm", do not mean the same.  
 Ex. c) means palm side surface of the whole hand. Ex. n) means palm (without fingers).  
 Ex. f) & s) mean exactly the same, i.e. facing of the palm surface.  
 Ex. c) & n) are available symbols for both LAB and KIN; hence Ex. d) & e) and Ex. o) & p) could be used by all.  
 Ex. d) & e) mean: the palm is pressed out so that the palm surface becomes curved and the fingers bent slightly backwards.  
 Ex. o) & p) mean: the palm is stretched, flattened out (not including the fingers).

Unresolved: i) need to express stretching & spreading as distinct and possibly independent movements; hence LAB Ex. l) & m) and Ex. q) & r).  
 ii) need to express simply the commonplace closing and opening of the hand (i.e. stretching while spreading); hence KIN Ex.b).

Recommendation: i) KIN to look into possibility of using Ex.t) & u) for lateral spreading and closing.  
 ii) All to look into possible value of having a general symbol to mean expansion, i.e. extension in more than one dimension, applicable to hand and other body parts e.g. chest.

15. Meaning of  and  for the whole torso

Symbols discussed:

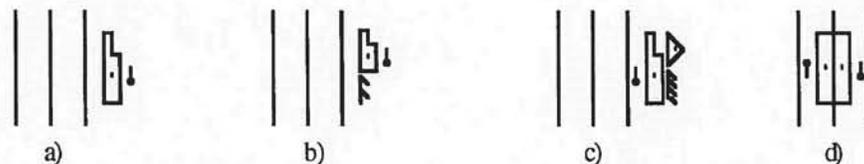


Consideration:

**N** usually means extension or stretching.  
 Knust's Ex.a) means expand generally, Ex.b), c) & d) mean stretch the spine; Ann suggested Ex.e) might be connected with hyperextension. It was therefore suggested that the Unification Committee look into these problems.

16. Position Pins for the Arms

Examples discussed:



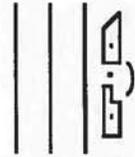
Relationships



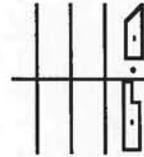
In between directions

e) KIN

f) KIN

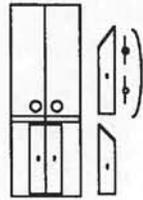


g) LAB

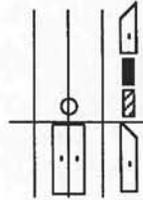


h) LAB

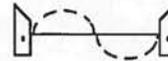
Deviations



i) KIN



j) LAB



k) pattern of i) & j)



l)

Split column



m)

(compare f)

Reference: Knust Handbook: B 119-122, C 130-139  
Ann Hutchinson Labanotation: Ex. 292-294, ps. 232-237.

Unresolved: Ex. a) for KIN means: whole hand in front of centre line of body.  
Ex. a) for LAB means: extremities of arms, i.e. finger tips, in front of centre line of body.

Therefore 5th positions for the arms (ballet) are still written differently.

- Agreement:
- i) Ex. b) means for all: elbow in front of centre line of body.  
Ex. c) means for all: wrist in front of centre line of body.
  - ii) The use of black pins to indicate the relationship to the centre line of the body (Ex.a) - c) or the relationship of one foot to another (Ex. d) is a convention; although middle level pins would be more logical, black pins are considered more practical.
  - iii) Ex. e) in current use by KIN is available for LAB for modified directions (see Handbook Ex. 122).

- Recommendation:
- 1) KIN to consider abandoning Ex. f) for in-between directions and adopting LAB method Ex. g) and h).
  - 2) LAB need not abandon Ex. j) but can consider adopting KIN method Ex. i). LAB already uses Ex. l) for deviation from an acquired position.

- 3) Because of recommendation 1), KIN to consider using the divided column, Ex. m), to express movements of the two chief parts of a limb in different directions.
- 4) LAB to consider dropping the use of pins next to a direction symbol to indicate slight change of direction.

17. Tick Marks

**Discussion:** Ann requested that tick marks be used by everyone. Nadia stated that count marks always make reading easier. Maria uses thin lines for count marks and thick lines for bar lines. Knust thought that tick marks cluttered the score and might be confused with ball of the foot signs. He thought that recognition of timing in a score should be part of a reader's training, but only if the exact timing is difficult to perceive, he uses dots on one of the three vertical staff lines.

**Recommendation:** Especially in publications, consideration should be given to the reader so that scores are as easy as possible to reconstruct. (Valerie)

18. Shading of Turn Signs

LAB	a)  rise at the beginning of a turn.	b)  rise at the end of a turn.	c)  plié at the beginning of a turn.	d)  plié at the end of a turn.
	e)  turn freely, as much as you like.			
KIN	f)  perform as many full turns as you can	g)  turn to face the background.	h)  turn to face the foreground.	i)  turn to face a focal point.
	j)  degree of turn left to the performer.	k)  individual paths.	l)  as many full rotations as possible.	m)  another possible way of writing individual paths.

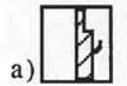
**Reference:** Knust Handbook E 242, 251-2, 261-3, 278-9, 283.  
Ann Hutchinson Labanotation 123-125

Unresolved: KIN is reluctant to use LAB Ex. a) - d) but it was thought that no confusion between LAB Ex. a) - d) & KIN Ex. f) - h) would occur as after Ex. g) & h) a front sign would always be given. Ex. c) & d) will have an indication of degree of turn inside which will also distinguish them.

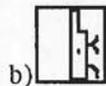
LAB is anxious to find a symbol to mean "turn as much as possible" for supports and pathways but loath to use KIN's Ex. f) because of confusion with LAB a) and b). However, if Ex. f) were used for this Ann suggested that Ex. k) might mean circling as much as possible as it uses the same device. Knust uses Ex. l) for this meaning and is reluctant to give up Ex. k) as it was given the meaning "each person circle individually" by Laban himself; however, he suggested that Ex. m) might be used to mean the same as Ex. k) which would be understandable to everyone if used.

19. Touch Signs in the leg gesture and support columns

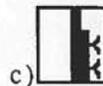
Examples discussed:



a) supporting on the toe.



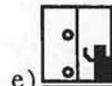
b) rolling the foot, (no glide)



c) gliding step



d) whole foot touching floor but body weight on the balls and toes.



e) toe touch at the end of the gesture is held.



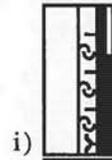
f) touch at the beginning of the gesture only.



g) foot glides at the beginning only.



h) toe keeps touching after a gliding gesture.



i) several touches, (no glide) during leg movement forward.

Reference: Knust Handbook J 486-491, 503.

Discussion: Knust explained his usage; the timing significance he gives to touches was not being used so far by LAB. It was summarised as follows:-

- i) placement of touch signs on gestures always has timing significance; hence Ex. e) - j).
- ii) single touch signs on supports have no timing significance; hence Ex. a) and d).
- iii) more than one touch sign on a support has timing significance; hence Ex. b) and c).

Recommendation: This was recognised by LAB as useful and comprehensive; therefore LAB to consider, with a definite view to adoption, the KIN rules.



INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

CONFERENCE 1965

The Conference was held from August 6th - 13th 1965 at the Folkwang Hochschule, Essen-Werden, Germany, by kind permission of the Director, Prof. Dressel.

The following were present:

Albrecht Knust (Chairman & Core member)  
 Ann Hutchinson (Core member)  
 Sigurd Leeder (Core member)  
 Lisa Ullmann (Core member)  
 Valerie Preston-Dunlop (Vice Chairman)  
 Edna Geer (Secretary) and the following fellows:

Diana Baddeley  
 Ingeborg Baier  
 Irmgard Bartenieff  
 Jacqueline Challet-Haas  
 June Kemp  
 Roderyk Lange  
 Emma Lugossy  
 Vera Maletic  
 Gisela Reber  
 Maria Szentpál  
 Lucy Venable

Eva Kröschlova (Associate member)

Vivien Bridson (Observer)  
 Aleida Sluyter (Observer)

OPENING REMARKS

i) Chairman

Knust welcomed everyone to the Conference and thanked all those who had helped in the preparatory technical work, typing and preparing papers.

Knust announced that by written vote Valerie Preston-Dunlop had been appointed Chairman of Discussions. He said that Mrs. Preston-Dunlop took the chair at the last Conference with great skill and that we were grateful that she had again accepted this office.

Knust said that the chief task of this Conference was to work for unification of symbols and writing rules, and that we should not be discouraged by difficulties as we were on the right path, having come nearer our aim in the last few years. Unification had been achieved on several points - Centre of Gravity - use of the third column - release sign - inclusion bow - trunk sign - waist sign - most uses of the duration line and many more points of agreement were being considered. Knust asked that while we continued with this work of unification discussions should be kept within I.C.K.L. and not carried to the public.

ii) Chairman of Discussions

Mrs. Preston-Dunlop reported on the enormous publicity campaign which the Institute of Choreology, Director Rudolf Benesh, had started, since receiving £25,000 in grants from the Gulbenkian and other trusts. Macdonald and Evans, a publishing firm in London, were extremely interested in Kinetography and were keen to publish as much material as possible on all movement subjects. They are convinced that Kinetography is the better of the two systems. In order to be effective, Macdonald has

expressed the view, very strongly, that the differences that still exist in the system should be cleared up as soon as possible.

Fellows were asked to send Mrs. Preston-Dunlop materials for publication.

iii) Roderyk Lange

Mr. Lange proposed Object 2 of the Constitution should read:

“The objects of the Council are to uphold the Laban system of movement notation; to increase the world-wide appreciation and use of it; to encourage and guide consistent development, particularly in achieving and preserving standardised orthography.”

He also proposed that a research committee should be set up to strengthen I.C.K.L.’s authority.

Both items were referred to the business meeting.

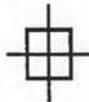
CROSSES OF AXES

- Reference:
- i) The Three Crosses of Axes - Knust Oct. 1963 & March 1964
  - ii) The Fixed Points & the Crosses of Axes - Knust April 1964
  - iii) Supplement to papers about Crosses of Axes - Knust June 1965
  - iv) The Fixed Points (Comments on Ann Hutchinson’s paper)  
Knust 1964

Knust’s analysis of the Crosses of Axes was welcomed as a major contribution to the development of the system. A committee was set up to propose the final signs and names for the three Crosses of Axes and the Fixed Points. The following Key Signature signs were presented and unanimously accepted:



for the Fixed Points



for the Constant Cross of Axes



for the Personal Cross of Axes



for the Cross of the Body Axes

As a result of this the following agreements were reached, so that position signs/pin signs used in front signs, turn and twist signs should be visually akin to the key signature to which they are related.

(See page 3)

Unresolved: Members were unable to accept Knust’s names for the Crosses of Axes. The problem would be to put to experts in philology, mathematics and physiology and the results circulated. In the meantime Knust’s names would be used but not published.

<u>Key</u>	<u>Position Sign</u> <u>expresses</u>	<u>Use</u>
	 Front faced	
	 Actual degree	
	 Degree from Untwisted state	

The following is a tabulation of changes necessary in Labanotation and Kinetography:-

KIN	=	=	=
LAB	=	=	=

### PELVIC MOVEMENTS

Tilts The fixed point is shown by the lower edge of the symbol in all cases except 1. In this case a convention is agreed that the lower edge of the pelvis is fixed.

- a) When standing:
- In 1,3,5 & 7 it is understood that there is a compensatory movement in the opposite direction in order to maintain balance and keep the weight over the centre of the supporting foot.
  - In 1, the waist area, chest and head, remain upright and are passively carried forward.
  - In 3, the chest and head are passively carried forward and in 5,7,9 & 11, it is understood that the head is carried along and retains its position as an elongation of the spine.
  - In 9 & 11, no compensatory movement is possible to maintain the balance and the body will fall unless supported.

- b) When lying down:
- 1, is not written as it is understood that the waist area is affected when the lower end of the pelvis is fixed.  
In 3, the upper end of the chest and head stay on the floor.  
In 5, the whole torso and the head tilt into the direction.  
The possibilities for 7,9, & 11, are not yet quite clear, as the movement will differ according to whether the body is lying on the back, the side or the front. But in each case a tilt can only be made with some outside help.  
In 6a,8a,10a & 12a, the shoulders are the fixed point.  
In 6b,8b,10b & 12b, the neck is the fixed point.  
In 6c,8c,10c & 12c, the top of the head is the fixed point.
- c) In standing with the upper end fixed:
- 2 & 4, can be used for tilts of the pelvis in a standing position.  
A sideways, forwards and backwards tilt written with 2, can also be written as a hip shift, 13, 15 & 17.  
When written with 4, that is when the waist area is included, they can be written also as a wide hip shift, 14,16 & 18.  
Hip movements relate to the part of the pelvis which is level with the lower protruding bone.

Rotations

In 19, the pelvis rotates around a high-deep body axis which passes through the centre of the pelvis. The twist occurs in the waist area and the legs.  
19a, could also be written, in which case the twist occurs in the legs and the lower dorsal spine.  
19b, another way of writing a pelvic rotation.

In 20, the pelvis rotates around a forward-backward body axis which passes through the centre of the pelvis. This movement is similar but not identical to 13 & 14, ordinary sideways pelvic tilts. In 20, adjustments have to be made in the legs, in that one will have to bend more than the other. The displacement of the hips in 20, is minimal and there is no passive chest shift.

In 21, the pelvis rotates around a forward-backward body axis which passes through the centre of the pelvis. This movement is similar but not identical to 13 & 14, ordinary sideways pelvic tilts. In 20, adjustments have to be made in the legs, in that one will have to bend more than the other. The displacement of the hips in 20, is minimal and there is no passive chest shift.

In 21, the pelvis rotates around a side-side body axis which passes through the middle of the pelvis. These movements are similar to forward and backward tilts and to 15 & 16, 17 & 18, but not identical. Again, no passive chest shift and minimal hip displacement.

There is no means of writing a pelvic rotation around a diagonal axis. This can only be expressed as in 22 & 23.

Pelvic Movements written with the hip sign:

A single hip sign with a diagonal direction sign describes a hip shift which includes a slight rotation 24. It means that the hip is diagonally shifted out of its normal position which is 'place'.

Leg gestures with pelvic movements:

It was agreed:

- i) that automatic tilts of the pelvis are not written, 33.
- ii) that the free leg is carried round in pelvic rotations around the up-down axis, 34.

Shifts of the Pelvis - Unresolved:

In a pelvic shift a very small degree of tilt in the opposite direction is understood to have taken place, together with a small degree of somersault or cartwheel.

There is disagreement on how pelvic shifts should be written, 25 & 26. New signs 27 - 30, were put forward but no agreement was reached.

Hip sign + space measurement sign:

No decision was reached on the meaning of a hip sign with a space measurement sign 31 & 32.

It was decided to set up a committee to look into the whole question of space measurement signs written with body signs as it was felt that it was necessary to be able to write flexing and stretching of a joint without writing the direction of the part of the body.

CENTRE OF GRAVITY

Reference: Suggested Rules for the Centre of Gravity - Valerie Preston-Dunlop July 1965.

Agreement: The rules for writing and cancelling a change in the situation of the Centre of Gravity were agreed, with an amendment, as follows:

New Rules:

1. The implied situation of the Centre of Gravity shown by the level of a support on any part of the body, such as in standing, kneeling or sitting, is valid only until a new support on any part of the body is written.

The significance for KIN is that it is no longer necessary to write the centre of gravity sign + a high direction sign in order to come up to normal standing after kneeling or sitting etc.

2. A situation of the centre of gravity written with the centre of gravity sign and a direction sign is cancelled by -
  - i) a new direction sign for the centre of gravity
  - ii) by a return to normal sign
  - iii) by a decrease sign
  - iv) by a support on any part other than the feet.
3. A retention sign for the centre of gravity means that the level of the centre of gravity in relation to its point of support is to be retained. This is cancelled by a decrease sign, a return to normal sign, or a centre of gravity sign + a direction sign.

PAUSE OR HOLD SIGN

Valerie Preston-Dunlop proposed that the pause or hold sign should be re-named in the English language. The change did not appear to be necessary in the German language as the German word 'pause' had a wider meaning than the word 'pause' in English.

Agreement: The name 'Retention Sign' was accepted by all the English speaking members who were present at the conference, and the following three technical terms approved:

- Retention in the body
- ◇ Retention in space
- ⊕ Retention on or at a spot.

DYNAMICS

Reference: Dynamics (Strength Measurement Signs)  
Revisions proposed by Ann Hutchinson - July 1965

Suggestion: There is a need for separate signs for the following:-

Strong Heavy Gentle Buoyant

Static tension Relaxation

Discussion: The dynamic signs proposed in the paper were discussed and compared with those already in use. Various movements were performed to try out the suggested dynamic elements.

Unresolved: No agreement was reached but Irmgard Bartenieff was asked to make a summary of the discussion and to clarify.

POSITION SIGNS NEAR DIRECTION SIGNS

Presented by Maria Szentpál

Reference: Labanotator No. 23  
Position signs near direction signs - Knust - July 1965

The need to unify the rules on the use of position signs next to direction signs was expressed.

Present usage:

- 1) Relationship to the centre line of the body, for arms.
- 2) Relationship of one limb to the other, for legs,
- 3) Relationship of one part to another.
- 4) Relationship of a part to something or someone else.
- 5) Relationship to the normal position (LAB only)
- 6) Shifts (KIN only)

Unresolved: It was agreed that a problem existed but no solution was found and it was thought that the whole question of the use of position signs needed to be examined by a committee.

GUIDANCES presented by Sigurd LEEDER

-  basic sign for hand and foot guidances
-  thumb side, big toe side
-  little finger side, little toe side
-  the palm, the sole
-  the back of the hand, the top of the foot
-  finger tips, tips of toes
-  the wrist, the heel
-  basic sign for limb guidances
-  the surface from thumb to front of shoulder  
or inside surface of leg
-  " " from little finger to back of shoulder  
or outside surface of leg.
-  " " from palm to armpit  
or back surface of leg
-  " " from back of hand to point of shoulder  
or front surface of leg
-  " " between palm & thumb to shoulder  
" " inside & back of leg

The guidance is shown by placing the symbol beside or below the direction sign.



GUIDANCES & 'PARASITE' SYMBOLS

Recommendation:

Great interest was expressed and all members were recommended to try this out with a view to future adoption as an alternative to other methods already established.

'Parasite' symbols are small direction signs attached to normal size direction signs. They are used to express -

- a) movements of the lower arm and the hand
- b) the lower leg and the foot
- c) the rotation of a whole limb

'Parasite' symbols take the time value of the symbol to which they are attached and are cancelled by the next direction symbol for the whole limb.

Unresolved:

As there is a different usage already in existence between Sigurd Leeder and the Dance Notation Bureau no adoption proposals could be put forward. Members were asked to look into the whole question.

PROPOSED LABANOTATION CHANGES

Presented by Lucy Venable

Reference:

Possible changes that will be made in Labanotation for unification with Kinetography.

Space

The proposed change from  to  would leave  free to be used for the movement of spreading in more than one dimension.

Measurement

Signs:

The Dance Notation Bureau hope to propose the following:-

- a)  spreading in more than one dimension
- b)  stretching in one dimension
- c)  hyperextension, in place of 
- d)  lateral spreading.

Floor plans:

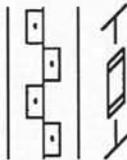
It was proposed that both  and  could be used depending on whether the plan was for a room or a stage. The advantage of  was that it could be reversed for director's plan.  Agreement was reached.

Turn Signs:

Agreement was reached on the following:-

- a)   each person makes a circular pathway

- b)  was suggested to mean circle as much as possible.  
(Knust doubtful)

- c)  as many complete turns as possible.
- d)  as many turns as you wish or turn as much as you wish.
- e)  as many whole turns as possible.

KNUST'S HANDBOOK CHANGES

Reference: Supplement 1965 to Handbook of Kinetography Laban by Albrecht Knust.

Discussion: Several questions arose on Knust's proposed changes but were not resolved.

139c It was questioned whether position signs in the 3rd column should refer to shoulder movement rather than to a slight movement of the upper part of the body.

The Dance Notation Bureau write  for épaulement.

173d It was suggested that this should read 'action stroke' instead of 'duration line'.

251g The Labanotation use of V to mean sequential movement was pointed out.

267d It was thought that greater detail might be needed to show the beat in the bar.

Suggestion:  = Bar 1, beat 4.

329 It was thought that the proposed new rule 'that a body sign is not included in the time value' should be considered further and examples presented at the next conference.

331a The question was raised 'Does a lower arm gesture cancel a hand movement?' Knust's rule was stated - 'A gesture of a part of a limb does not cancel an indication for another part of that limb but a gesture for the whole limb does cancel a previous indication for a part'.

331b A body pause or a space pause are equally correct in this instance.

335 It was suggested that Knust would look into Sigurd Leeder's signs for the hand etc, with a view to adopting them.



2. Use of 3rd column

LAB are changing to the use of ☐ for tilts & rotations of the chest.  
It was agreed that ☐ should cancel ☐ but not an indication for 'Upper part of body' movement.

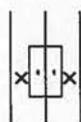
Facing: LAB had put forward a suggestion for facing ☐ but were open to a better idea.  
Knust's set of symbols for facing were available and he finds no need for another indication.  
Unresolved.

3. Level of supports in crouching and after kneeling

Problems were now cleared up by Valerie Preston-Dunlop's paper on Centre of Gravity and cancellations and also by Knust's paper 'Supplement 1965'.

Knust sees the use of ✱ in the gesture column for crouch as a possibility.

It was agreed that ✕ beside support symbols means the same as ☒ for the centre of gravity.



1/6 of the way down if no other key is stated.

4. Szentpál's rule for hold sign in the support column

This was unresolved. It was suggested that this item should be on the agenda for settlement at the next conference.

6. Space between supports for échappé movements

No progress had been made towards unification.

8. Overlap of support symbols, as in sissonne fermé

Agreement has been reached. LAB will now use Knust's method.

9. Step turn problems

The term 'turn without friction' was agreed instead of 'blind turn' etc.

LAB are in favour of the idea of timing of vertical bows in theory but reluctant in practice and would like further discussion on this.

10. Whole Torso Turns and Trunk Twists

LAB have adopted Knust's rule for twists in the torso.



agreed for turns. A paper needed on ☐ & ☐ for tilts for the next conference.

11. Use of ◆ & |||

These signs are now obsolete, and are replaced by the new 'cross of axes' key signatures.

12. Pelvic rotations and pelvic tilts

Agreement has been reached.

13. Meaning of ↗ and ↘ for the arms

Still unresolved. More work needed on hyperextension.

14. Meaning of ↗ and ↘ for the hand

Unresolved. Knust may use ↗ and ↘

15. Meaning of ↗ and ↘ for the whole torso

No further work done.

16. Position Pins for the arms

No progress towards unification. The whole question of position pins to be looked into for the next conference.

17. Tick Marks

Unresolved. This is not a serious problem but unification is desirable for publication.

18. Shading of turn signs

Knust will keep his way of writing  but will give LAB way also in his new edition .

Having adopted  to replace  Knust is now able to use LAB shading of turn signs.

19. Touch signs in the leg gesture and support columns

Agreement has been reached. LAB will adopt Knust's rule regarding touching and sliding leg gestures, and their timing significance.

BUSINESS MEETING

REPORTS FROM COMMITTEES

Publicity Committee

No further work had been done on the brochure; the reason being that it was thought to be more important to give the time to unification problems, and also the need arose to change the aims and possibly the name of I.C.K.L. for tax exemption purposes. Until this was settled publicity could not be started.

Financial Report

The financial position of I.C.K.L. was stated as follows:-  
 Deposit account £105      Current account £23

Editorial Committee

Roderyk Lange had received several articles which he had discussed with the authors. Maria Szentpal also had certain things in hand. There had been no opportunity to discuss matters with Nadia Chilkovsky.

Unification Committee

Unification discussions had continued throughout the two years since the last conference. The Labanotator had been circulated but few replies sent in. No clear idea had emerged regarding the "I.C.K.L Forum" publication and what it should contain.

Standards Committee

Different exams had been tried out at the Folkwang Hochschule and it would have to be found out how these worked in other centres. It was not known what work Nadia Chilkovsky had done in this field.

Bibliography Committee

This committee had not been able to meet but they had collected a great deal of information. The amount of material was so great that it would take a very long time to list it all. Work had been bogged down because too much detailed information was asked about each piece. It was suggested that at first just titles of works, length, and number of dancers be sent in.

Copyright Committee

No enquiries or problems had been received by the committee.

ELECTION OF NEW MEMBERS

The following associate members were elected:-

Aleida Sluyter	Proposed by Diana Baddeley	Seconded by Knust
Billie Mahoney	“ “ Lucy Venable	“ “ Ann Hutchinson
Mireille Backer	“ “ “ “	“ “ “

ELECTION OF OFFICERS

Ann Hutchinson proposed that all the officers of the Council should be re-elected. Lisa Ullmann seconded the proposal and it was carried unanimously.

FUTURE WORK OF I.C.K.L.

Roderyk Lange's proposal - The formation of a Research Committee

The Research Committee proposed by Mr. Lange was accepted in principle. Its duties would be -

1. to prepare exhaustively the unification of writing rules
2. to look into new developments of the system.

The Research Committee would put forward concise proposals based on fully prepared material to the Council at the conferences where the final decision would be made. These decisions would be considered as generally accepted rules.

The following were proposed and agreed to serve on the committee -

Knust, Ann Hutchinson, Valerie Preston-Dunlop, Lisa Ullmann, Maria Szentpál.

Irmgard Bartenieff was proposed but was not on hand to agree to stand.

The work of the committee is to be co-ordinated by a chairman and Valerie Preston-Dunlop was proposed for this office but declined because of pressure of other work.

It was finally decided that, because of the particular discussions needed during the period of the preparation of the new editions of their books, Knust and Ann Hutchinson would have to concentrate on these, and that the formation of the Research Committee must be delayed. As there were no other proposals for chairman of the Research Committee Valerie Preston-Dunlop agreed to do what she could to get it functioning before the next conference.

#### NEXT CONFERENCE

This was the first time the conference had been held in another place from Addlestone and the opportunity of meeting at the Folkwang Hochschule and talking with the press of another country was appreciated. It was hoped that future conferences might be held in Hungary and France and enquiries would be made to see whether it would be possible to hold the next conference in Budapest.

The next conference will be held in 1967 during the month of August. It was suggested that the duration might be extended to 10 days with less working time per day.

#### Agenda

The agenda for the next conference will be made by the chairman of the discussions who will also be the chairman of the Research Committee.

#### VOTES OF THANKS

The following votes of thanks were passed:-

To Valerie Preston-Dunlop for her able chairmanship of the discussions.

To Diana Baddeley, Aleida Sluyter, Gisela Reber, Ingeborg Baier for their work in arranging accommodation, help with the car, typing, etc.

To the City of Essen for the very enjoyable outing.

To Professor Dressel for the use of the Folkwang Hochschule.

#### CLOSING REMARKS

Knust closed the conference by saying that he felt it was very encouraging that more progress was made at each conference. He felt that the atmosphere had been freer and that we had achieved more at this conference than before and he hoped our experience together would leave everyone richer in knowledge and friendship.

*correct* *Knust* 15/8  
1967





INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

GENERAL MEETING

Held on August 15, 1967.

- PRESENT: Albrecht Knust (Chairman), Edna Geer (Secretary)
- Core Members  
 Sigurd Leeder  
 Lisa Ullmann  
 Ann Hutchinson Guest
- Fellows  
 Diana Baddeley  
 Jacqueline Challet-Haas  
 Irmgard Bartenieff  
 Maria Szentpál  
 Mina Jonsdottir  
 Roderyk Lange  
 Gisela Reber  
 Lucy Venable  
 June Kemp
- Associates  
 Muriel Topaz  
 Billie Mahoney  
 Maud Kool  
 Dorothea Hoffman  
 Alfred Hiltman  
 Philippa Heale  
 Vivien Bridson  
 Paddy McMaster
- MINUTES: The Minutes of the last meeting were agreed and signed.
- MATTERS ARISING: Question was raised "How can minutes be corrected?" If a mistake is found in the Minutes, Members should write immediately to the Secretary who will investigate the matter.
- CORRESPONDENCE: Letters of apology and telegrams for absence or good wishes were received from the following:  
 Ilse Loesch, Ingeborg Baier, Nadia Chilkovsky, Vera Maletic, Pino Mlakar, Eva Kroschlova. Letters have been sent to the above and also to Valerie Preston-Dunlop.
- SECRETARY'S REPORT: The membership of I.C.K.L. is as follows:  
 4 Core Members  
 19 Fellows  
 17 Associate Members
- The following observers had accepted the invitation to become Associate Members the day before the meeting:  
 Vivien Bridson  
 Philippa Heale  
 Alfred Hiltman  
 Dorothea Hoffmann  
 Paddy McMaster
- Also voted in as an Associate: Carl Wolz of the Dance Notation Bureau.

The main work of the Secretary since the last Conference had been in preparing the report of the last conference and in connection with the preparation of the present conference. The co-operation of members was requested in replying to the invitation to the conference directly to the Secretary. It was suggested that a small committee should be formed to deal with organising and reporting the conference.

REPORTS FROM COMMITTEES:

- Finance Committee: A statement of accounts is attached to the Minutes.
- A question was raised about the financial year of I.C.K.L. which had been understood to be January 1-December 31. After discussion the following proposition was made: "The Financial Year of I.C.K.L. shall be from September 1 -August 31." Proposed by Ann Hutchinson. Seconded by Irmgard Bartenieff. Carried unanimously.
- A vote of thanks was passed to the Treasurer, Rhoda Golby.
- Publicity Committee: No activities to report. Ann Hutchinson had tendered her resignation from this committee a year ago. Maria Szentpál offered her resignation.
- Editorial Committee: Nothing to report.
- Unification Committee: Much work had been done and was shown in Knust's paper.
- Standards Committee: Nothing further to report - people in Europe were using the Levels for Examinations as given by Knust. Special levels may be needed for Motif Writing.
- Bibliography Committee: This Committee has collected lists of printed works from members and would now ask for lists of manuscripts. Jacqueline Challet-Haas can duplicate copies for circulation so one copy only need be sent to the Committee. Members are requested to date all Kinetograms. Jacqueline Challet-Haas also complained that some Members failed to even acknowledge her letter requesting information of bibliography on hand, let alone supply her with such a list.
- Copyright Committee: In the U.S.A. material is registered for copyright. The actual copyrighting of a dance through Kinetography has not yet been proved as no test case has been tried. Members were asked to draw to public attention in their various countries the fact that dance can be written down and therefore copyright is needed. Members were also asked to report from time to time what the position is in their country regarding copyrights.
- Length of Term for Committees: This was discussed and the following proposition accepted: "Committees shall be appointed to serve from Conference to Conference."
- Resignations: Any member wishing to resign from a committee before the end of the agreed term should send resignation to the Secretary and a new committee member will then be co-opted.

Committees as follows were appointed:

- General Committee: Albrecht Knust, Dianna Baddeley, Edna Geer, Rhoda Golby.
- Finance Committee: Diana Baddeley, Edna Geer, Rhoda Golby.

Copyright Committee:	Lisa Ullmann, Irmgard Bartenieff.
Membership Committee:	Vera Maletic, Diana Baddeley.
Publicity Committee:	June Kemp, Vivien Bridson, Philippa Heale, Paddy McMaster.
Standards Committee:	Nadia Chilkovsky, Diana Baddeley.
Bibliography Committee:	Jacqueline Challet-Haas, Lucy Venable, Ingeborg Baier.
Research Committee:	Ann Hutchinson, Valerie Preston-Dunlop, Maria Szentpál, Lisa Ullmann, Irmgard Bartenieff, Roderyk Lange.

ELECTION OF FELLOWS: The following Associate Members were elected as Fellows:

Billie Mahoney)	Proposed by Maria Szentpál
Muriel Topaz )	Seconded by Knust

Carried unanimously

Valerie Preston-Dunlop was elected a Core Member by the unanimous vote of the Fellows.

ELECTION OF OFFICERS:

Owing to Valerie Preston-Dunlop's ill health she had offered to resign the office of Vice-Chairman. After a vote the following were elected:

Vice Chairman: Diana Baddeley. Proposed by Gisela Reber  
Seconded by Lisa Ullmann.

Assistant Vice Chairman: Maria Szentpál. Proposed by Irmgard Bartenieff  
Seconded by Lisa Ullmann.

It was proposed that the Constitution be altered to allow for two Vice Chairmen - notices will be circulated.

Lucy Venable proposed that the other officers of the Council should be re-elected. Ann Hutchinson seconded the proposal and it was carried unanimously.

PROPOSAL TO ESTABLISH I.C.K.L. AS A NON-PROFIT MAKING ORGANIZATION:

The Secretary reminded the meeting of enquiries made in connection with this problem by Ivor Guest (Honorary Solicitor of I.C.K.L.) in 1963. The question arose - does I.C.K.L. want or need to be tax exempt? Funds could be channelled to I.C.K.L. via the Laban Art of Movement Centre or through the Beechmont Movement Study Centre. After discussion it was decided I.C.K.L. should apply for itself and to ask Ivor Guest if he would act for I.C.K.L. in trying to have the Council constituted as a non-profit making association. Edna Geer and Philippa Heale were appointed to form a small committee to work with Ivor Guest.

RESEARCH  
COMMITTEE:

The formation of this committee was proposed by Roderyk Lange at the last Conference but it had not yet been officially formed.

The committee was now proposed with the following aims:

To decide what research should be done and who should do it.

1. Research into system
2. Research into uses and applications
3. Research projects.

BROCHURE:

Members felt that there was an urgent need for a simple brochure to be printed as soon as possible.

A bigger brochure is also being prepared. This was started by Ann Hutchinson and is now in the hands of the Publicity Committee.

KNUST'S  
HANDBOOK:

Knust needs to give all his time to writing his book. Members are asked therefore not to send him their kinetography problems. Problems should be sent to the Research Committee.

RESEARCHERS &  
PRACTITIONERS:

To avoid an esoteric attitude, and being purely a scientific research organization, it was discussed that there should be more exchange between research workers and practitioners. Also that the promotion of the system is more necessary now than ever.

The following questions came up and were discussed, but no definite resolutions passed:

1. How do we effectuate what has been agreed in I.C.K.L. re notation usage? This is not clearly defined. I.C.K.L. should set norms. Should it have power to approve usage? There should be no publications without consultation. I.C.K.L. give seal of approval. Would such approval hold up publications? Not if deadlines are given. It was agreed that Kinetograms must be uniform, and also dated.
2. Is work being held back through lack of paid workers? I.C.K.L. members are too busy with their individual work to give necessary time.
3. Title of "Professor" for Knust. It was agreed that this should be looked into. Ann Hutchinson suggested that such a move would best be begun by having articles on Knust appear in magazines to prove his international importance, thus impressing the necessary authorities.

The Committee appointed to prepare report on this Conference is Albrecht Knust, Ann Hutchinson, Maria Szentpál and Philippa Heale.

It was agreed that corrections on the report must be sent in within six weeks and a printed sheet of corrections will be circulated.

NEXT  
CONFERENCE:

The following countries were suggested for the next conference:

Hungary, Holland, France

Information will be sent from members in these countries regarding costs and suitable accommodation.



INTERNATIONAL COUNCIL OF KINETOGRAPHY LABANSTATEMENT OF ACCOUNTS - AUGUST 1967

	£.	s.	d.		£.	s.	d.
Expenses:							
1965 Conference	68	15	6	Balance in hand Aug.1965	23	1	5
Secretary's Expenses to August 1965	9			Transferred from Deposit Account	75		
Treasurer's Expenses to August 1965	6			Subscriptions	72	2	
Herr W.van Heekem	3						
1967 Conference	27	7					
Secretary's Expenses to 1967	4	13					
Balance in hand August 1967	51	7	11				
	£	170	3 5		£	170	3 5

DEPOSIT ACCOUNT

	£.	s.	d.		£.	s.	d.
Transferred to Current Account	75			Balance in hand, August 1965	105	12	6
Balance in hand August 1967	38	18	5	Interest, August 1965 to date	8	5	11
	£	113	18 5		£	113	18 5

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

FELLOWS - CORE MEMBERS

Albrecht Knust,  
43 Essen-Werden,  
Folkwang Hochschule,  
Germany, West.

Lisa Ullmann,  
Studio Lodge,  
Woburn Hill,  
Addlestone,  
Surrey, England.

Sigurd Leeder,  
Gossauerstrasse 66,  
9100 Herisau,  
Switzerland.

Ann Hutchinson - Guest,  
Flat 4, 17 Holland Park,  
London, W.11.  
England.

Valerie Preston - Dunlop,  
Beechmont Movement Study Centre,  
Gracious Lane,  
Sevenoaks, Kent,  
England.

FELLOWS

Diana Baddeley,  
Espaces, Jackmans Lane,  
St. Johns Hill Road,  
Woking, Surrey,  
England.

Ingeborg Baier,  
Staatliche Ballettschule Berlin,  
108 Berlin 8,  
Niederlagstr. 3,  
Germany, East.

Irmgard Bartenieff,  
115 West 86th Street, Apt. 2C,  
New York 10024,  
U.S.A.

Jacqueline Haas - Challet,  
La Corandon-St-Arnoult,  
Crepy-en-Valois,  
Oise 60, France.

Nadia Chilkovsky,  
1035 Spruce Street,  
Philadelphia, Pa. 19107,  
U.S.A.

Basil Easton  
Rua Gaviao Peixoto 336, Apt. 203,  
Niteroi - Estado do Rio,  
Brazil, South America

Edna Geer,  
50 Wilton Crescent,  
Wimbledon, London, S.W.19.  
England

Minerva Jonsdottir,  
Hverfisg 61,  
Hafnarfirdi,  
Iceland.

June Kemp,  
77 Maitland Park Road,  
London, N.W.3.  
England.

Roderyk Lange,  
Torun 1,  
Skrythka pocztowa 113,  
Poland.

Ilse Loesch,  
113 Berlin - Lichtenberg,  
Karl - Vesperstr 1,  
Germany, East. (*resigned*)

Emma Lugossy,  
Budapest V,  
Szarka u.l.V.1,  
Hungary.

Billie Mahoney,  
Dance Notation Bureau,  
8 East 12th Street,  
New York 3,  
U.S.A.

Vera Maletic,  
Art of Movement Studio,  
Woburn Hill, Addlestone,  
Surrey, England.

Pino Mlakar,  
Vosnjakova 8. II,  
Ljubljana,  
Yugoslavia.

Allan Miles,  
1425 Hickory Street,  
Columbia, Missouri 65201,  
U.S.A.

Gisela Reber,  
43 Essen - Werden,  
Huffmannstr. 87,  
Germany, West.

Maria Szentpal,  
Budapest II,  
Martirok utja 7. III. 1,  
Hungary.

Muriel Topaz,  
780 Riverside Drive,  
New York City,  
U.S.A.

Lucy Venable,  
325 West 45th Street,  
New York 10036,  
U.S.A.

ASSOCIATE MEMBERS

Mireille Backer,  
55 West 11 Street,  
New York 10011,  
U.S.A.

Vivien Bridson,  
77B West Hill Road,  
East Putney, London, S.W.18,  
England.

Th. d'Erlanger,  
Ecole Superieure d'Etudes Choregraphiques,  
132 Avenue de Villiers,  
Paris XVIIe, France.

Rhoda Golby,  
11 Stamstead Close,  
Hayesford Park,  
Bromley, Kent,  
England.

Philippa Heale,  
17 Holland Park,  
London, W.11,  
England.

Alfred Hiltmann,  
Reinkenstraat 78.I,  
Den Haag,  
Holland.

Felix Hoerburger,  
84 Regensburg,  
Marschallstr 3,  
Germany.

Dorothea Hoffman,  
Lisplein 12,  
Rotterdam,  
Holland.

Maud Kool,  
15 Crayenesterlaan,  
Haarlem,  
Holland.

Eva Kroschlova,  
Melantrichova 5,  
Praha 1,  
Czechoslovakia.

Paddy McMaster,  
Beechmont Movement Study Centre,  
Gracious Lane,  
Sevenoaks, Kent,  
England.

Kurt Peters,  
Das Tanzarchiv,  
5 Koln,  
Mungersdorf Stadion,  
Aachenerstr,  
Germany, West

Aleida Sluyter,  
43 Essen - Werden,  
Folkwang Hochschule,  
Germany, West.

Riitta Vainio,  
Rantatoyry 3D,  
Helsinki,  
Finland.

Jane Winearls,  
109 Belgrave Road,  
London, S.W.1.  
England.

Carl Wolz,  
C/o Dance Notation Bureau,  
8 East 12th Street,  
New York 3,  
U.S.A.

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

The Conference was held from August 7 - August 16, 1967 at the Laban Art of Movement Centre, Addlestone, England by kind permission of the Trustees.

AGREEMENTS AND UNIFICATION

I. Cross of Axes:

Reference: Planned and Accepted Changes in Kinetographic Rules & Symbols by Albrecht Knust 1967.  
Ex. 1 - 3'

1. Decisions: Add Standard Axes of an Individual Part. Ex. 1. This means the part in question takes its own front for direction but retains the vertical line for levels. This sign was previously drawn as Ex. 1a. The directions of the body section in question and the directions of the body parts which are dependent on this body section are understood in relation to the front of the body section.
2. Terminology: The name "Personal Cross of Axes" to be officially changed to "Standard Cross of Axes", though word "Personal" can still be used in teaching.
3. Arising from Maria Szentpal's work on Ballroom Dancing: Add "Cross of the Direction of the Path". Ex. 3
4. Front Signs with Specific Meanings, e.g. facing the Line of Dance (Line of Direction). Ex. 4.
5. Ex. 5a means general direction of progression (in ballroom - Line of Dance/Line of Direction). Ballroom key is given in Ex. 5b.
6. Defined area, where constant room directions are not known. For comparison of motives and for motives not written in a staff Ex. 6a means starting front. Ex. 6b means front is designated as the direction where the centre of the area lies behind you and the outside (the walls) lie in front. Ex. 6c means the left side is designated as that direction where the centre of the room lies at your left and the outer walls on your right.

(For details on 4, 5 & 6, see separate paper).

---

II. Spirals

Reference: Knust's paper Ex. 39k - q.

7. Decision: General inward spiralling for full kinetography will be written as in Ex. 7a. General spiralling out will be written as in Ex. 7b.  
Approaching the focal point while progressing on a circular line will be written like 7c.  
Indication of hyperbolic and Archimedian (equidistance) spirallings will be written as indicated in Knust's paper (Ex. 39 k - q. Spirals follow rules for all other circular paths.

---

III. Paths.

Reference: Knust's paper Ex. 22

8. Decision: Individual paths to be shown as in Ex. 8.
-

IV. Corrections, Additions & Clarification on Knust's paper.

Reference: Knust's Ex. 37e-f/38c.

9. Decision: Pins to be written side by side. It is optional which pin is placed directly next to symbol.

Reference: Knust's Ex. 53d

10. Advise: A foot hook may be added to make it clear that it is weight that is included and not body inclusion. Ex. 10.

Reference: Knust's Ex. 54b

11. Decision: Lengthen turn sign to include space retention signs. Example without space retention to be added to examples already given. Ex. 11a of this report which means friction occurs. Knust added 11b as an additional example.

Reference: Knust's Ex. 68c.

12. Decision: Elongate symbol, i.e. diamond, so that it can be differentiated from Knust's Ex. 69c. see Ex. 12.

Reference: Knust's Ex. 72

13. Decision: Add area signs for "near the edges of the room", Ex. 13a, and "beyond the edges of area/stage/room". Ex. 13b

Reference: Knust's Ex. 27a.

14. Decision: In Motif Writing Ex. 14 gives choice of circling either to right or left any way you choose. For full description this same meaning can be given where steps into only one direction occur, and no focal point is stated.

Reference: Cartwheel, proposed sign. Knust's Ex. 43g.

15. Decision: Sign accepted. Ex. 15. Paper on Cartwheels to be circulated and relevant information on somersault and cartwheel paths. Diagonal cartwheel unresolved.

Reference: Ex. 39 of Knust's "Relating to the Direction of the Path".

16. Decision: Turn signs show turn of path itself, not turn of body (person using the path); it is a description of the path, describing floor pattern. This is one kind of shape writing.

V. Parts of Body, etc.

Reference: Breathing.

17. Decision: Ex. 17a to be the sign for the lungs. Ex. 17b and c give general breathing in and out. Ex. d shows normal cancellation of breathing in. Ex. e-g are suggested to show chest, diaphragm and abdominal breathing and were agreed upon for trial. Degrees of  $\times$  and  $\nabla$  in the V signs will show degrees of breathing. One sided breathing can be shown by pre-signs such as Ex. 17h.

Reference: Knust's Ex. 41a.

18. Decision: Add "rigid" torso. Ex. 18a. This sign is written to indicate that the torso is straight whereas in an ordinary trunk bend (Ex. 18b, c) it is assumed that the spine is slightly curved. When the head sign appears in a sign for a body section this means that the head should be kept in line with the torso (Ex. 18d, e).

Proposal by Knust. In rotations of the trunk (18b) or of other body sections which include the shoulder area the head is turned to the same degree as the shoulder area (Ex. 18f). When the head is included in the twist of a body section this could mean that the head is turned further away than the shoulder area (Ex. 18g). Then a higher degree of the twist can be achieved.

Reference:

19. Decision: Provisional agreement: That Ex. 19a will be the sign for the fingers. Ex. 19b will be the sign for the hand in general for ordinary purposes, but specifically will mean the "middle hand", (metacarpus). Dots at the end of the strokes of Ex. 19a state a particular finger, Ex. 19c. Ex. 19d shows the finger as a limb. Additional dots show the parts of the fingers. Ex. 19e shows the tip of the index finger (for movement, the last joint).

Deadline of November 16, 1967 has been set for objections to be sent in to this proposed change. Gisela Reber and Knust to work in Essen using the new signs. Knust is favourably inclined.

20. Reference: Ann's sheet of Joint and Parts of the Body Signs.

Thought is to be given to the proposals regarding the use of the joint signs for the arms and legs. The suggestions put forward were: Distinction should be made between using a joint sign as a segment of the body and as an actual joint. The hand is listed as a joint but is not used as one. The joint symbols should be modified slightly to show whether the limb or the joint is intended. Two possibilities were put forward: First: Ex. 20a should mean the upper arm, Ex. 20b should mean the elbow joint itself. By the placement of the dot the parts of the humerus can be shown: Ex. 20c - top end of humerus (actually same as shoulder): Ex. 20d-f the inbetween parts, Ex. 20g - the tip of the elbow. The second proposal was: Ex. 20h should mean the upper arm (limb above the elbow), Ex. 20i should mean the elbow joint itself. This version was preferred by Knust. This would mean the addition of the extra vertical line to all other joint signs when used for limbs, as in Ex. 20j-n. The question arose as to whether such usage would mean using signs as Ex. 20o-q.

21. Reference: Graham Technique - Hand Position: After discussion it was felt that Ex. 21a was a better way of describing the desired position than 21b.

Reference: Knust's Ex. 58 a-e.

22. Decision: Accepted. In addition Ex. 22a & b to be added.

Reference: Knust's Ex. 40b.

23. Decision: Chest defined as from bottom of ribs upward or from upper rim of waist upward.

Reference: Knust's Ex. 67 - Exclusion of the Body Sign from the Duration of the Movement.

24. Decision: Agreed to accept proposal.

---

## VI. Upper Body/Inclusions.

Reference: Knust's Ex. 53a & b.

25. Decision: Ex. 53a and b are NOT the same. An inclusion and an upper body movement are not necessarily the same.

Terminology: The term "Upper Part of the Body" is now to be called "Upper Body".

Sign: The sign for the upper Body shall be Ex. 25a. This sign can be used out of context, or may be used in the third column.

It was agreed that a direction sign in the third column should mean an inclination of the upper body resulting in a curved spine and that an inclusion bow in the third column attached to an arm gesture sign should mean an inclination and/or a reaching out of the upper body.

In cases of doubt the special sign for the upper body can be written in the third column.

Inclusion bows placed next to arm gestures: Ex. 25b, a general description. Ex. 25d, f, h, i, inclusions which specify body areas mean that no twist occurs in the sagittal directions, only an inclination of that body area. Where the body areas do include twist (a more free inclusion), the box is left out, as in Ex. 25c, e, g. To show that Ex. 25e is the waist indication and not a narrow sign, the two vertical lines are added. For Ex. 25g it was not agreed whether there should be a small separation between the black and white circle. The use of Ex. 25j as a pre-sign comparable to the Upper Body but including displacement for the pelvis was not generally agreed. It was agreed that Ex. 25k shall no longer mean pulling the upper body out, i.e. a shift of some kind. This must be written as a shift, as in Ex. 25l. If such a movement occurs with an arm gesture it will be written as Ex. 25m. The normal situation for the upper body is as Ex. 25n. Ex. 25o shows this situation used as a cancellation. Ex. 25p was put forward by Val as a cancellation for middle level actions, but this was objected to by some members. The question arose as to whether Ex. 25q should mean a small amount of space or a small amount of the upper body is to be included. It was agreed that it should be a general statement of amount of inclusion.

Unsolved: Ex. 25r. This should mean a twist for both sides, but more tilt into the forward diagonal. Knust did not see how this description was possible. Suggested solution was Ex. 25s, no level being given for back diagonal. The development of specific pre-signs for the levels of the upper body, as in Ex. 25t and u, were suggested. (see also Ex. 25g).

#### VII. Guidance/Leading. Addition Bow.

Reference: Knust's Ex. 50a & b.

Discussion: Demonstration of leading and guiding shown to see whether general agreement.

Unsolved: Agreement that leading vanishes at end of movement (Knust's Ex. 50a) and that in Knust's Ex. 50b it is maintained. Ex. 26 means inside surface of an arm or part of an arm. Ex. 26b means inside of whole arm. In Motif Writing Ex. 26b is general whereas in Kinetography it is specific.

Knust agrees: When a surface of the hand is leading as in Ex. 26c the wrist will bulge out slightly into the stated direction. Ex. 26d means guiding with the inside surface of the arm (as much of this surface as is applicable). Ex. 26e states the whole inside surface of the arm is guiding. There seemed general agreement on this topic but it did not come to a vote.

27. Autography: No decision was made on whether the symbols should be drawn as Ex. 27a or b, and whether one means a surface (a) and the other a limb (b). This was true of other signs as c and d. This whole problem of writing the limbs may rest on the outcome of the question under No. 20.

Decision: The use of the Addition Bow was agreed upon.

#### VIII. Succession/Sequential Movement

Reference: Knust 52a & b.

28. Discussion: Should we look for another sign for the idea of successions (DNB) instead of the overworked "v". Knust accepts the idea of sequential movement which will now be written as in Ex. 52b & c. For a small succession add "use of space" sign, as in Ex. 28. (see 31d)

IX. Centre of Gravity

Reference: Knust's Ex. 36a-d.

29. Decision: Ex. 29a will mean maintain level and no pliancy. Ex. 29b will mean maintain level with pliancy, bounce. Ex. 29c means steps to be done without any sideways sway of centre of gravity. Ex. 29d shows Knust's Ex. 36d allowing for pliancy, but keeping level already established.

---

X. Spot Retention Sign

30. Decision: Because of the need to show a small shape (space) by the sign Ex. 30a this is confusing with the established spot hold sign, Ex. 30b. It was agreed to adopt as new sign for spot retention Ex. 30c.

---

XI. Space Measurement Signs.

Reference: Knust's Ex. 39 r-s.

31. Discussion: Unsolved as Knust & V. Preston Dunlop have two different meanings for Ex. 31a & b. (Knust: group of people "closing ranks", group becoming smaller. Val uses 31a & b to refer to a small or large number of people.) It was proposed that the diamond for "space" would be applicable for closing ranks, as the diamond means "shape" and the shape of the group (the space occupied) is getting smaller or larger. For a single person, for Knust Ex. 31e & f mean the same thing: a short path. But for Motif Writing Ex. 31e means travel a short distance and Ex. 31f close ranks, make a smaller shape. Knust and Paddy MacMaster to confer on these usages.

Knust thinks that Ex. 31c should mean a large pattern designed by a body part in the air or on the floor and Ex. 31d a small pattern. And that his Ex. 39r-u should mean closing and opening ranks respectively.

---

Reference: Knust's Ex. 55e-g. Specific Extension.

32. Decision: Ex. 32a to mean the opposite of a contraction so that the one particular side of the respective body part becomes the convex side of the curve. Ex. 32b to mean the opposite to a flexion (in the sense of folding) so that one particular side of the respective body part is over-stretched and becomes the convex side of the curve.

Reference: Knust's Ex. 57e.

Decision: Proposal carried that this degree of stretch is "accepted" - though sometimes more a "feeling" than anatomical possibility or spatial growth.

---

XII. Repeat Signs/Analogy Signs

Reference: Knust's Ex. 71 i & l.

33. Decision: To be added: Ex. 33a to mean: - B performs the symmetrical pattern in space but the same floor pattern, i.e. arms are symmetrical but feet are the same as A. Ex. 33b Arms symmetrical but feet the same on repeat.

34. Decision: To be added: "en croix" sign. Ex. 34a: Repeat forward/side/back.  
 Ex. 34b: Repeat forward/side/back/side. Ex. 34c states: "perform the point, lift, point close in the forward, side and backward direction, then do it all to the other side". Ex. 34d states: "the pattern for the right leg of twice doing point, lift, point close is performed en croix (front, side, back, side) four times, then all is repeated with the left."

### XIII. Rotations.

35. Discussion: Meaning of Ex. 35a, b & c. (a) Rotation of lower arm, hand is passive. Ex. 35b Ann proposed the meaning: "Rotation of lower arm in which the hand participates slightly." Knust proposed that Ex. 35b should mean: "the lower arm and the hand (finger fan) are twisted." Thus exact performance was not clear. Ex. 35c - fingers "fan" (no action in lower arm).

### XIV. Caret/Staple

36. Decision: Definition of Caret: "the same". For a step: "the same step" (do not lift the foot).

Definition of Staple: Ann: "whatever the direction symbol says keep the foot or part of the body where it is or where it was".

Knust: "though it seems to be another place it is the same place where the foot is or was". The staple is connected with the idea of position writing.

For staple: "same spot" the foot may release, but it need not.

- Ex. 36a use of caret for continuation of path sign from one staff to next. (In the past the small round vertical bow has been used).  
 Ex. 36b. Position writing, the left foot stays where it is.  
 Ex. 36c. The left foot returns to the same spot.  
 Ex. 36d. The same as (b) written with movement indication.  
 Ex. 36e. No release of touch before step. Ex. 36f the same written with the staple, however the foot may release. Some feel in this example the direction symbol should be a place sign, as shown in Ex. 36g, but Knust did not like this usage. Ex. 36h, if position is stressed, the quick step and gesture could be written this way, but most present preferred Ex. 36i.  
 Ex. 36j/k Use of "inverted" staple - clearer reading & understanding?

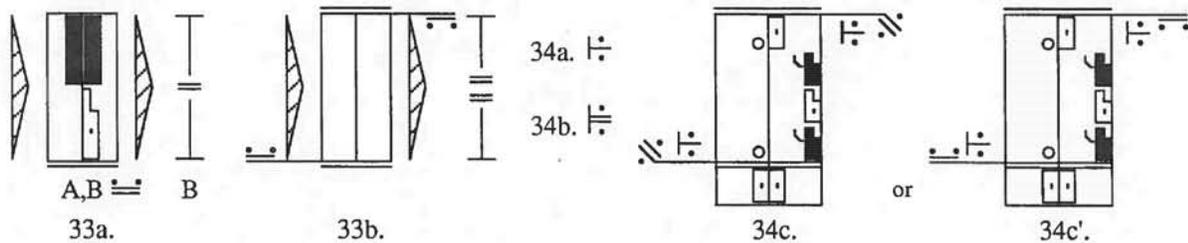
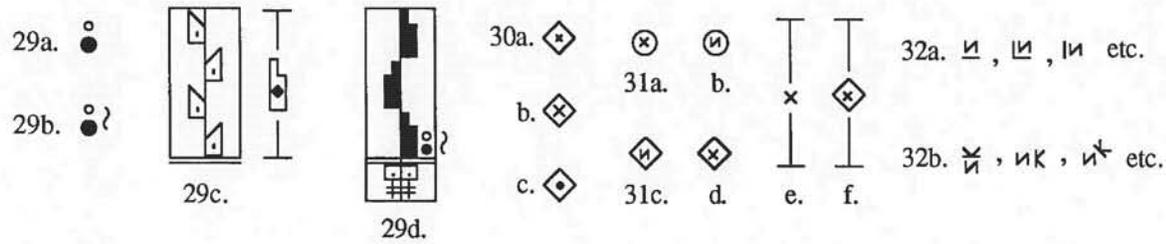
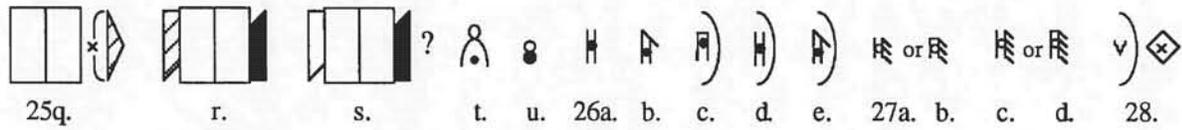
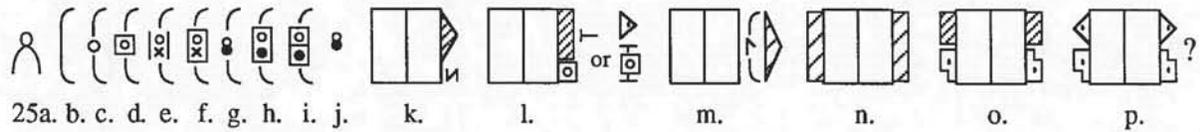
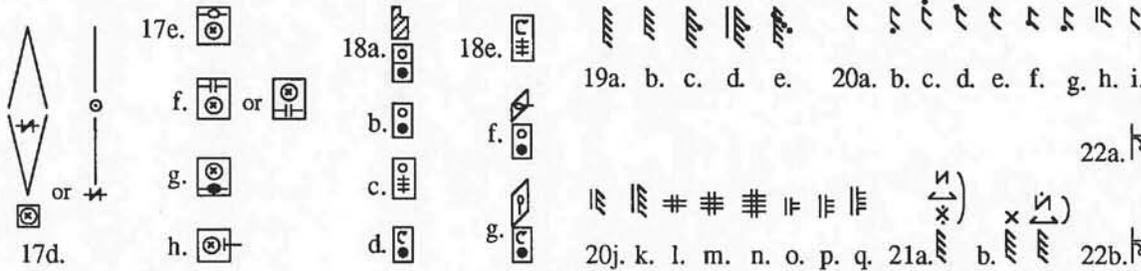
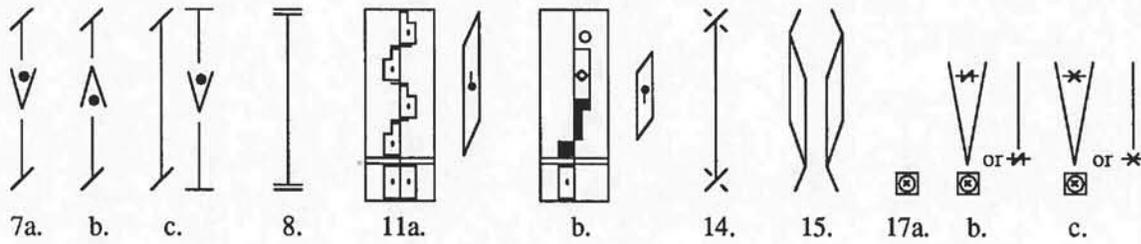
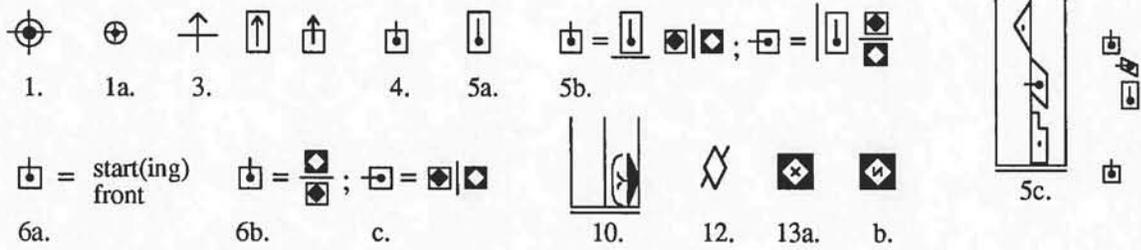
### XV. Sign for "Either". Arising out of reference to Knust's Ex. 59a-f.

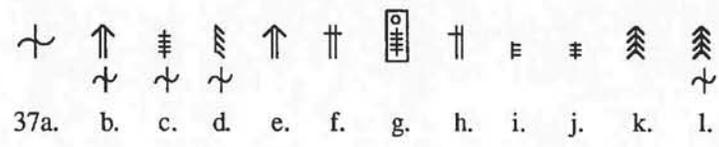
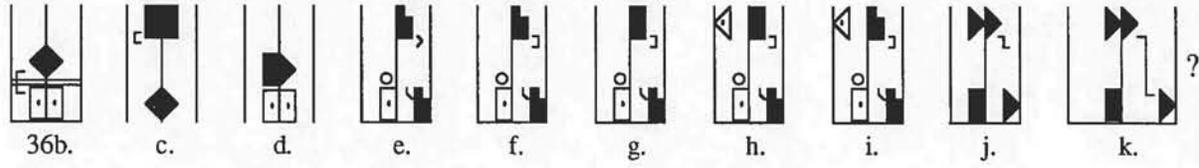
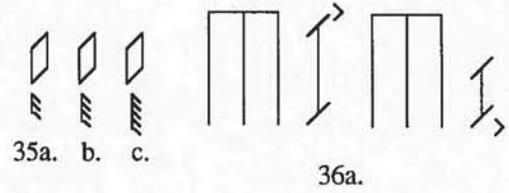
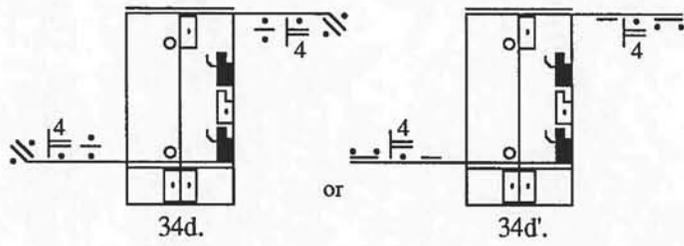
37. Decision: The sign Ex. 37a put forward for "Either" was accepted.

Discussion: This sign is a necessary sign for Motif Writing. This has been realised to open up many possibilities of means of interpretation of signs already in existence.

Further thought to be given to this subject.

- Ex. 37b - "either arm" or "an arm"  
 Ex. 37c - "either foot" or "a foot"  
 Ex. 37d - "either hand"  
 Ex. 37e - both arms  
 Ex. 37f - both legs  
 Ex. 37g - chest to both feet or "a foot"?  
 Ex. 37h - left leg  
 Ex. 37i - will we write this, right lower leg, etc?  
 Ex. 37j - what will this mean?  
 Ex. 37k - both hands  
 Ex. 37l - either hand.





No. 4. FRONT SIGNS WITH SPECIFIC MEANING - Notes by Maria Szentpal

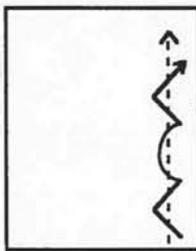
There is a need to have front signs which are not related to the  $\boxplus$ . This kind of front signs - always with the meaning of "facing" - are needed

- (a) for Ballroom Dances
- (b) for dances of any kind of movement on a stage where the  $\boxplus$  is not known or defined (the audience is sitting around) and
- (c) for motives (dance steps) which are written out of context of the actual score.

The terminology for these front signs should be Front Signs with Specific Meanings. The symbols for it should be the  $\boxplus$  symbols (the former front signs of KIN). In every case where these front signs will be used a key indication is needed to show how these signs are to be understood in each case. (They are not always related to  $\boxplus$ ).

(a) Ballroom.

In Ballroom front is related to the Line of the Dance: L.o.D. This L.o.D. - which is the General Direction of Progression (G.D.P.) - is always along the walls counter clockwise.



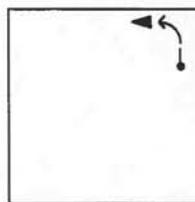
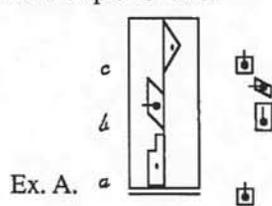
=  $\uparrow$  shows the G.D.P., the solid line shows the floor pattern of the dance.

The Symbol for the G.D.P. is  $\boxdot$  (which can be used not only in Ballroom but also for other dances or movements where one needs to show fronts related to the G.D.P.) The key for this reference of fronts is in

Ballroom:  $\boxdot = \boxdot$   $\boxdot$  |  $\boxdot$  (when the G.D.P. goes clockwise, the relationship to the inner part and the outside of the room would be reversed:  $\boxdot$  |  $\boxdot$ ).

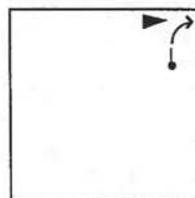
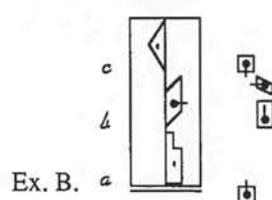
In Ballroom when the G.D.P. "turns around a corner" of the room this must be shown with a turn sign (always

to the left) for the G.D.P.:  $\boxdot$ . This sign is placed in the next column outside of the front signs. An example for this:



At (b) the dancer turns  $\boxdot$  and with this turn he "passed the corner", therefore at the same moment the  $\boxdot$  makes a  $\boxdot$ ; in (c) the arriving front therefore will be  $\boxdot$ .

Another example:



At (b) the turn is  $\boxdot$ , therefore the arriving front in (c) is  $\boxdot$ .

(How is one to understand the arriving front sign? One must add or subtract to the amount of the actual turn which passes the corner of the amount of turn of  $\square$  but always in reverse. In Ex. A and B it was  $\searrow$  thus one has to add in both cases. In Ex. A in section (b) this means  $\searrow + \swarrow = 0^\circ$  degree of turn for the front sign, thus the starting and arriving front remains the same; In Ex. B section (b) this means  $\swarrow + \swarrow = \swarrow$  degree of turn for the front sign).

(b) Skating, Circus-performances, etc.

The key for this usage of the front signs is:  $\square = \frac{\diamond}{\blacklozenge}$

(c) Motives Out of Context.

Will be used in research work in the comparison of turning motives (to be able to compare turning motives with each other one has to give them a "common" starting front), and for turning motives when they are written separately (not in a score) and when they may have quite different starting fronts when used in the actual choreography.

The key for this usage of the front signs is  $\square =$  start front (in English "starting front")



I.C.K.L. Research Committee

Minutes of Meeting held at the Laban Art of Movement Centre, 11 a.m. on  
February 2nd, 1968.

---

Present: Lisa Ullmann, Roderyk Lange, Ann Hutchinson, Valerie Preston-Dunlop.

- 1) Roderyk Lange opened the meeting with resumé of the present situation, referring to Diana Baddeley's letter to Research Committee and to his original intentions in suggesting the formation of it.
- 2) Valerie Preston-Dunlop was appointed chairman of the meeting.
- 3) Purpose of the Research Committee was outlined.
  - a) to act as co-ordinators of work in:
    - i) unification of present areas of difference
    - ii) development of aspects of the system beyond their present level
    - iii) invention of new aspects/symbols etc.
  - b) to be responsible for the adequate preparation of materials to be presented at the Conference.
  - c) to be responsible for the method of presenting items to the conference members, so that the members can be as fully aware of the content of each item in order to make a responsible decision at the Conference.
- 4) Communication
  - a) between Research Committee members is to be via the Hon. Secretary of I.C.K.L., thereby minimising the clerical side of the committee's work and keeping the financial expenses together in the Hon. Sec's hands.
  - b) between Research Committee and I.C.K.L. members
    - i) via the Hon. Secretary
    - ii) via the particular Research Committee member who might be in touch with a small team of I.C.K.L. members about a certain topic.
- 5) Method of function:
  - A. re 3 (a) i): co-ordinating unification
    - i) Any I.C.K.L member can initiate topics by sending a paper for the Research Committee to the Hon. Sec.
    - ii) Hon. Sec. circulates paper, duplicating if necessary, to all Research Committee members.
    - iii) Research Committee members study the paper and send a brief note to the chairman of the Research Committee.  
Brief note might say:
      - return to author for clarification
      - ready for conference
      - pursue but I do not want to be part of research team
      - pursue and I do want to be part of research team
      - pursue and I know member Z is interested
      - pursue and make top priority etc.
    - iv) Chairman of Research Committee decides the next move. If it is "pursue", then he/she arranges that a team is initiated to work towards presentation of the problem, and if possible a

solution at the next conference. The team should be small and active, thereby eliminating unnecessary circulation of papers and duplication of effort.

- v) This team brings their work to the notice of the Research Committee in good time (how long?) before the Conference for the Research Committee's decision to present it as:  
either/ an exposition of the problem  
or/ a solution to be recommended.
- vi) Research Committee's responsibility to see that the team's work is proceeding and that the results are adequate.
- vii) Unification in special circumstances - e.g. when a text book is to be completed before the next conference: -  
the author to take individual action and the Research Committee to aid with advice and with research work etc. if asked by author.

B. re 3 (a) ii) development.

- i) Developer(s) send paper exposing the area of development to the Hon. Secretary, who circulates to Research Committee.
- ii) Research Committee compose brief outline and send to Hon. Secretary.
- iii) Hon. Sec. send letter Y, filling in blank space with the brief outline, to all I.C.K.L members, both Fellows and Associates.
- iv) Replies sent to developer and one copy to Chairman of Research Committee.
- v) Development team proceeds through A ii) - vi) or A v) - vi)
- vi) Research Committee's responsibility is to safeguard the system as it stands in the light of the development, and to aid developer as asked, and/or as far as possible.

C. re 3 (a) iii) Invention

As for development but may well be individual effort and jump to stage A v) - vi)

6) Conference material presentation.

- i) the whole series of papers on the topics being put forward will be looked upon as reference material and not normally circulated. These should be available if asked for, and duplicated if necessary. (I.C.K.L or individual member bears the cost?)
- ii) the prepared presentation material will be circulated before the conference and may be in two forms.
  - a) a report of the stage of research reached but no recommended solution.
  - b) as a), but with a recommended solution.
- iii) if ii) a) then a short time should be given on the agenda for comment and questions, under careful control of the conference chairman, to eliminate "thinking in public".

7) Proposition from Research Committee to I.C.K.L membership:

"that those items of orthography accepted at a conference are valid and should be used by members until a further orthography on the same topic is accepted at some future date".

N.B. It is, of course, understood that individual members will act according to their own conscience and circumstances.

8) For further discussion:

What constitutes "acceptance at a conference"?  
Unanimous agreement necessary?  
3/4 majority?



INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN  
BUSINESS MEETING

Held on August 7th, 12th, and 14th 1969.

---

PRESENT: Albrecht Knust (Chairman) Edna Geer (Secretary)

Core Members: Lisa Ullmann  
Ann Hutchinson Guest  
Sigurd Leeder  
Valerie Preston Dunlop

Fellows: Irmgard Bartenieff  
Billie Mahoney  
Emma Lugossy  
Maria Szentpál  
Muriel Topaz  
Lucy Venable

Associates: Mireille Backer  
Philippa Heale  
Dorothea de Vries Hoffmann  
Maud Kool  
Paddy McMaster  
Aleida Sluijter

Chairman for the Meeting: Valerie Preston Dumlop.

1. MINUTES: The Minutes of the last Meeting were agreed and signed.

2. FINANCIAL STATEMENT

Balance in hand: Current Account		£106.12. 2.
Deposit Account		42.13. 8.

A statement of accounts is attached to the minutes.

It was decided that it was unnecessary to issue new membership cards every two years or when subscriptions were paid. It was decided to allow members to alter the date on their cards themselves or send them in to the Treasurer for alteration.

It was proposed that an Auditor be appointed.

A vote of thanks was passed to the Treasurer - Rhoda Golby.

3. SECRETARY'S REPORT: The membership of I.C.K.L is as follows:

5 Core Members  
19 Fellows  
16 Associates

Thanks were expressed to Ann Hutchinson Guest and Philippa Heale for their invaluable help in doing all the duplicating work since the last conference.

4. CORRESPONDENCE: Letters and telegrams expressing apologies for absence and good wishes were received from the following:

Ingeborg Baier, Roderyk Lange, Nadia Chilkovsky, Pino Mlakar, Jacqueline Haas Challet, Gisela Reber, Diana Baddeley Lange, Vera Maletic, Eva Kroschlova.

A letter received from Basil Easton with suggestions for I.C.K.L publicity was read. A reply will be sent.

A vote of thanks was passed to the Secretary.

5. REPORTS FROM COMMITTEES:

- a) Copyright Committee: The same copyright situation remains and the Committee reported that they would be alert to any changes which might occur.
- b) Bibliography Committee: This committee had received insufficient support in response to the form they circulated and they would like more co-operation from members. Lists of publications had been sent to members. Members expressed appreciation of the Bibliography Committee and asked them to continue their work.
- c) Publicity Committee: This committee had three meetings and made a great effort to get material for a brochure. They had not been given clear enough directives. It was decided that one Publicity Officer might be able to work more effectively and this is to be tried out.
- d) Membership Committee: Members not present and no report received. It was decided that this committee served no purpose and it was dissolved.
- e) Standards Committee: No member was present but a letter was received to say that there was nothing to report. It was decided that this committee's purpose no longer stood and it was dissolved.
- f) Status of I.C.K.L Committee: A meeting was held on the subject of making I.C.K.L a charitable organization between Edna Geer, Philippa Heale and Ivor Guest. As a result of this meeting the following facts were established:  
The name of I.C.K.L would probably have to be changed.  
The aims and objects in the constitution would have to be changed.  
Any money raised would have to be spent on education or other charitable projects.  
The disadvantages of such a change for I.C.K.L would out-weigh the advantages.  
It was decided that this matter should not be pursued.
- g) Research Committee: Three meetings were held during this period, the bulk of the work being postal. Active correspondence has gone on throughout the two years between Ann Hutchinson, Valerie Preston-Dunlop and Maria Szentpál, on topics put forward by these three and Knust. Although Knust is not a committee member discussions obviously include reference to him. No other members have put forward problems or topics.  
The committee is aware of two responsibilities -  
i) to maintain the system as it stands  
ii) to improve the system.
- It is therefore the committee's policy, wherever possible, that improvement should be made by increasing the range of the system rather than by changing the system. When a topic is under discussion it is inevitable that some rules or signs are found to be inadequate to cope with writing needs. This necessitates a review of the rule in question and possible additional signs. However, members can be reassured that everything is done to see that existing usage is kept valid and in nearly all cases this has been achieved.

6. OBSERVERS:

In the past confusion has arisen about inviting people to attend I.C.K.L conferences as observers. After discussion, the following points were agreed:

- i) Nominations for observers should be requested on the invitations sent to members to attend a conference.
- ii) Observers must be nominated by a Fellow who has himself attended at least one conference.
- iii) Qualifications or background should be sent with nominations.
- iv) Names of Observers to be sent to the Conference Organiser.
- v) If the Conference Organiser is in doubt about a nomination, she has not the right to stop the invitation until she has consulted all the core members.
- vi) If a nomination is referred to the Core Members, the Conference Organiser should write to the Fellow who proposed the observer, to keep him advised of what is being done in the matter.
- vii) A time limit for sending invitations to observers and for receiving replies should be set.
- viii) Observers need not be potential I.C.K.L members.
- ix) If the number of observers has to be limited because of accommodation, invitations should be sent out in order of date of nominations.

It was proposed that this procedure be reviewed after the next conference to see whether it has worked satisfactorily.

7. PURPOSE OF  
I.C.K.L  
FUTURE WORK:

The work of I.C.K.L has until now been mainly concerned with unification. The other aims as stated in the constitution have not received much attention. A discussion took place on the following questions:

Since unification has now been largely achieved, where will future activities lie?

So far I.C.K.L has been a small group of colleagues, meeting every two years to discuss mutual problems. What is now the purpose of I.C.K.L?

It was felt that more notice should be taken of the needs of practitioners. After much discussion it was decided that the Conferences should be the main feature of I.C.K.L and be regarded as the focal point around which publicity and work for practitioners would revolve.

Billie Mahoney was asked to look into future conferences.

Billie Mahoney reported back as follows:

Needs

Practical sessions. Practical application of the system as used by various colleagues.

e.g. Hungarian Folk Dance, Japanese Dance etc.

An outside teacher could be invited to teach a dance sequence which could afterwards be discussed and notated.

Research

This would remain a very important part of the Conference. Frustration had been felt because problems were not followed through to a solution. It was noted that at the present conference problems were being brought to a conclusion much more satisfactorily.

Method of dealing with papers

- i) It was suggested that, if possible, papers should be sent to members before the conference, or at least, the subjects to be discussed should be made known in advance.
- ii) Each paper, after being presented, should be open for a short period for questions and clarification. Following this small groups should be formed with a view to finding a solution. On re-assembling, the group leaders would present the findings. If no solution to the problem is agreed, the matter should be referred to a committee for further discussion, who should report back during the conference.
- iii) It was suggested that between conferences there should be a Mini - I.C.K.L meeting of Core and Research Committee to decide what subjects are to be discussed at the conference.
- iv) Some time at the conference should be given when members can throw out new ideas which would go to the Research Committee. It was thought that I.C.K.L must guard against being rushed into decisions during informal sessions.
- v) Items left over from one conference should be the first material presented at the next conference.

Other Suggestions

- i) It was suggested that on the day of arrival a host or hostess should be present to see that members all get to know one another.
- ii) Some part of the conference should be devoted to keeping in touch with other research, analysis etc. to keep I.C.K.L up to date on how film, computers etc. are used.
- iii) To spread knowledge of I.C.K.L's work it was suggested that the conference could be linked to some other meeting or Summer School at which I.C.K.L members might be invited to teach.
- iv) Some sessions should deal with areas where members have been successful and where there are no problems to be presented.
- v) Papers with problems should be presented in the mornings and the afternoons devoted to sessions of a practical nature.

8. DECISION MAKING:

- a) Voting powers of Associates: It was agreed that associates may vote but in the case of a division of opinion, a vote should be taken by Fellows only.
- b) Validity of decisions: Any decisions made at a conference will be circulated in the Minutes. A time limit will be set for alterations and objections. After this time a letter will be circulated confirming decisions.

9. LIBRARY:

Valerie Preston Dunlop gave details of the library which has been established in England. There is a legal contract in respect of this library between Beechmont Movement Study Centre and the Kent County Council. The K.C.C. have agreed to provide funds for the library which will be housed and administered at Nonington College of Physical Education. All materials in the Library will be insured. Materials sent to the Library will be copied and originals returned. All materials will





INTERNATIONAL COUNCIL OF KINETOGRAPHY LABANSTATEMENT OF ACCOUNTS - AUGUST 1969

	£	s	d		£	s	d
Expenses: -				Balance in hand			
Postage, Duplicating etc.	41	3	7	August 1967	51	7	11
1969 Conference	26	5	1	Subscriptions	122	12	11
Balance in hand							
August 1969	106	12	2				
	<hr/>				<hr/>		
	£174	0	10		£174	0	10
	<hr/>				<hr/>		

DEPOSIT ACCOUNT

				Balance in hand			
				August 1967	38	18	5
Balance in hand				Interest to date			
August 1969	42	13	8		3	15	3
	<hr/>				<hr/>		
	£42	13	8		£42	13	8
	<hr/>				<hr/>		

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

FELLOWS - CORE MEMBERS

Albrecht Knust, (President)  
43 Essen-Werden,  
Folkwang Hochschule,  
Germany, West.

Valerie Preston - Dunlop, (Chairman)  
Beechmont Movement Study Centre,  
Gracious Lane,  
Sevenoaks, Kent,  
England

Ann Hutchinson - Guest, (Vice Chairman)  
Flat 4, 17 Holland Park,  
London, W.11.  
England.

Sigurd Leeder,  
Gossauerstrasse 66,  
9100 Herisau,  
Switzerland.

Lisa Ullmann,  
Studio Lodge,  
Woburn Hill,  
Addlestone, Surrey,  
England.

FELLOWS

Ingeborg Baier,  
Staatliche Ballettschule Berlin,  
1071 Berlin - Prenzlauer Berg,  
Erich - Weinert - Strasse,  
Germany, D.D.B. (*address struck through*)

Irmgard Bartenieff,  
115 West 86th Street, Apt. 2C,  
New York, N.Y. 10024,  
U.S.A.

Jacqueline Haas - Challet,  
La Corandon-St-Arnoult,  
Crepy-en-Valois,  
Oise 60, France.

Nadia Chilkovsky,  
1035 Spruce Street,  
Philadelphia, Pa 19107,  
U.S.A.

Basil Easton  
Rua Gaviao Peixoto 336, Apt. 203,  
Niteroi, Estado do Rio,  
Brazil, South America.

Edna Geer, (Secretary)  
50 Wilton Crescent,  
Wimbledon, London, S.W.19.  
England.

Philippa Heale,  
Flat 4, 17 Holland Park,  
London, W. 11.  
England.

Minerva Jonsdottir,  
Hverfisg 61,  
Hafnarfirdi,  
Iceland.

June Kemp,  
77, Maitland Park Road,  
London, N.W.3.  
England.

Diana Baddeley-Lange,  
Espaces, Jackman's Lane,  
St. John's, Woking,  
Surrey, England.

Roderyk Lange,  
Espaces, Jackman's Lane,  
St. John's, Woking,  
Surrey, England.

Emma Lugossy,  
Budapest V,  
Szarka u.I.V.I,  
Hungary.

Billie Mahoney,  
333 West 57th Street, Apt. 609,  
New York, N.Y. 10019,  
U.S.A.

Vera Maletic,  
Art of Movement Studio,  
Woburn Hill, Addlestone,  
Surrey, England.

Paddy McMaster,  
Beechmont Movement Study Centre,  
Gracious Lane,  
Sevenoaks, Kent,  
England.

Allan Miles,  
1425 Hickory Street,  
Columbia, Missouri 65201,  
U.S.A. (*address struck through*)

Pino Mlakar,  
Vosnjakova 8. II  
Ljubljana,  
Yugoslavia.

Gisela Reber,  
43 Essen - Werden,  
Huffmannstr. 87,  
Germany, West.

Maria Szentpál,  
Budapest II,  
Martirok utja 7. III. 1,  
Hungary.

Muriel Topaz,  
780 Riverside Drive,  
New York, N.Y. 10032,  
U.S.A.

Lucy Venable,  
554 South 6th Street,  
Columbus, Ohio 43206,  
U.S.A.

ASSOCIATE MEMBERS

Mireille Backer,  
55 West 11 Street, Apt. 9J,  
New York 10011,  
U.S.A.

Odette Blum,  
325 West 45th Street,  
New York, N.Y. 10036,  
U.S.A. (*address struck through*)

Vivien Bridson,  
2, Brooklyn Terrace,  
Worthing Street,  
Hull, E. Yorks,  
England.

Th. d'Erlanger,  
Ecole Supérieure d'Etudes Chorégraphiques,  
132 Avenue de Villiers,  
Paris XVIIe, France.

Rhoda Golby, (Treasurer)  
11, Stanstead Close,  
Hayesford Park,  
Bromley, Kent,  
England.

Alfred Hiltmann,  
Reinkenstraat 78.I,  
Den Haag,  
Holland.

Felix Hoerburger,  
84 Regensburg,  
Marschallstr 3,  
Germany.

Dorothea de Vries-Hoffmann,  
Capelle a/d Yssel,  
Merelhoven 321,  
Holland.

Maud Kool,  
15 Crayenesterlaan,  
Haarlem,  
Holland.

Eva Kroschlova,  
Melantrichova 5,  
Praha 1,  
Czechoslovakia.

Kurt Peters,  
Das Tanzarchiv,  
5 Koln,  
Mungersdorf Stadion,  
Aachenerstr,  
Germany, West

Els Molenaar - du Pont,  
Willem de Zwartstr. 30,  
Woerden, Holland.

Aleida Sluijter,  
31 Stonehenge Lane,  
Malvern,  
Pa 19355,  
U.S.A.

Riitta Vainio,  
Rantatoyry 3D,  
Helsinki,  
Finland.

Jane Winearls,  
University House,  
Edgbaston Park Road,  
Birmingham 15,  
England.

Carl Wolz,  
2723 Oahu Avenue,  
Honolulu,  
Hawaii 96822 (*address struck through*)

Please notify the Secretary of any change of address  
or of any errors in the above list.

CORRECTIONS TO CONFERENCE REPORT

BUSINESS MEETING

7. ii) end of paragraph  
should read: .....who should report back.....

ADDRESSES

Odette Blum  
133 West 75th St.,  
New York, N.Y. 10023  
U.S.A.

Allan Miles  
c/o Lawrence Dellinger  
Box 5, Willshire  
Ohio, U.S.A.

Carl Wolz  
2653 Huapala St.  
Honolulu, Hawaii 96822

Ingeborg Baier-Fraenger  
1502 Babelsberg II  
Tschaikowskieweg 4  
Germany, D.D.R.  
and  
Staatliche Ballettschule Berlin  
1055 Berlin  
Erich-Weinert-Str. 103  
Germany, D.D.R.

LISA ULLMANN'S TALK

- Page 1. Paragraph 5 'convention' should read 'contention'  
Paragraph 1 third line from the bottom 'for the same'  
should read - 'for the sake'

I.C.K.L. CONFERENCE, August 1969ORTHOGRAPHY AND ANALYSIS: DECISIONS AND RECOMMENDATIONS.Paper 1. Rotations around Principal Axes.

Presented by Valerie Preston-Dunlop.

Decision A. That all rotations of the body are taken as being about the axes of the body, and not, as Knust suggests, around the axes of the standard cross.

Decision B. That rotations other than those around the three primary axes of the body be written by inserting into the rotation sign the nature of the axes;

- i. by inserting the standard cross key
- ii. by inserting the room axes key
- iii. by inserting body signs  
Note: That when written in the support column, if there is ambiguity regarding the meaning of the body signs as supports or axis, when the axis is not the supporting part (s), then another means of writing must be found.
- iv. by inserting two opposite pin signs.

Paper 2. Work that is not concluded from the Research Committee.

Presented by Valerie Preston-Dunlop.

Item 1. The meaning of X within a circle and X within a diamond.

Further work is requested on this item by the Research Committee.

Agreement has been reached on c and d as stated, i.e.

that 1c) the shape contracts spatially, i.e. toward the centre of the shape  
and that 1d) the shape enlarges spatially, i.e. away from the centre of the shape.

Agreement that the majority of the conference was in favour of using 1g and 1h for the group movement "opening and closing ranks" but that Knust prefers 1e and 1f for opening and closing ranks and still hopes to convince the rest of us.

Examples 1a, 1b, 1e, 1f to be further examined by the Research Committee.

Item 2.

Decision that 2a shall mean the motion of contracting or narrowing  
that 2b shall mean the motion of extending or stretching  
that additional example 2c shall mean the achieving of the stated degree of extension.  
Note: that additional example 2e means exactly the same as 2c and that additional example 2f means exactly the same as 2d.

Item 3. Knust and Reber put forward: "An increase and decrease sign within a turn sign shall describe acceleration and deceleration while turning".

No Agreement reached The item was re-referred to the Research Committee.  
Note: that Knust intends to use this device until an alternative method is found.

Item 4. (Not presented in paper form) Miscellaneous body sign orthography arising out of the work of the Research Committee.

A. Correction and Definition of signs arising out of I.C.K.L. 1967 Report.  
1967 Report example number is given within brackets.

4a (37h) deleted                      4b = left leg.

4c (37i) = Right ankle for use only where 4d (37j) is ambiguous.  
When used within a body area sign, as in example 4e, the meaning of 4d would be both ankles.

4f (37d) Deleted                      4g (37l) = either hand

4h (27c) Deleted                      4i (27d) = back surface of the right hand.

B. Further Body sign orthography

4j = little finger side of the left hand

4k = " " " " " right "

4l = " toe " " " left foot

4m = " " " " " right "

4n etc. Deleted.

4o = Upper Arm (right)

4p = Lower Arm (right). This to include the hand unless a separate indication is written for the hand.

4q, 4r, 4s referred to the Research Committee to select a sign for specifying right or left hip.

4t, 4u, 4v referred to the Research Committee to clarify symbol description for surface of the base of the hand, wrist, lower arm.

C. The Spine

A new set of symbols for the spine were proposed and rejected, i.e. no change in existing orthography. However, it was recommended that the Research Committee look into signs for the spine and for the waist area.

---

Paper 3.                      Motif Writing Developments.                      by Valerie Preston-Dunlop.

No formal discussion took place.

---

Paper 4.                      The definition of the meaning and use of the various pin signs when they are written within a rotation sign

and

The definition of the meaning and use of the signs of the various crosses of axes when they are relating to rotations.

by Albrecht Knust

Decision

This paper was unanimously accepted with the following adjustments A - H

- A. Statement 1: Pin signs which are placed in a rotation sign indicate how far one rotates.
- B. Statement 2: Black pins which are placed in a rotation sign indicate the degree of the rotating motion, i.e. the degree of the change of front.
- C. Statement 5: (Isolated pin signs...cross of axes. Deleted).  
It should be noticed that a pair of pin signs which show opposite directions indicate the body axis around which a rotation of the body will occur. Therefore, such pairs of pins establish a relationship to body axes, and have nothing to do with the degree of the rotation.
- D. Example d) means a path towards the foreground, parallel with the forward-backward axis of the room.  
(word "deviating" is deleted).
- E. Example k) such an indication is given for a limb, i.e. for the right leg. In this case the direction of the leg is judged from the in-between front of that body section from which the leg is dependent, i.e. from the front of the pelvis. Afterwards the leg returns to its starting position which, in this example, is indicated in relation to the front of the untwisted body section. (This key, see example E, is not necessary because the return to this key is understood).
- F. Statement 14: Insert - to follow "...explicitly stated"  
"This means the rotation occurs around the respective axes or around an axis which is parallel to it". "N.B. Compare the other..."
- G. Ref.Ex o. delete "body (head-foot)". Insert "trunk" to read: - In a trunk twist (ex o) it is the chief axis of the trunk which is twisted.
- H. Delete paragraph "Example w would mean.... body is vertical"  
Delete paragraph "Example x would mean....body is vertical".

Paper 5: The Standard Retention. by Albrecht Knust.

This paper pointed out the need to be able to express retention according to the standard cross of axes in positions other than the vertical.

Decision

Example 5a means retention according to the standard cross of axes, a black diamond in a circle.

Note: that this sign would now be inserted into the arm gesture columns in examples 15, 21, and 23 of this paper, called in this report 5b, 5c, and 5d respectively.

Paper 6: Questions of how we read and write timing in Kinetography.

Compiled by Lucy Venable with examples by P. Heale and B. Mahoney.

In general the problem of timing exposed in this paper remains.

Recommendation

is that this be further investigated by the Research Committee.

However, the following points have emerged: -

Decision

- A. The signs 6a and 6b have been accepted. 6a to mean bring the heel down if it is already lifted or if the whole foot is grounded, lift the heel and bring it down again. 6b to mean bring the front part of the foot down if it is lifted or, if the whole foot is grounded, lift the front part and bring it down again. The meaning of the new contact hooks is drawn out in key signature form and numbered 6 ci - xvi.  
Note: Knust abstained from voting as he wished to confer with Gisela Reber.
- B. All contact hooks should be considered as having a 'body' to prevent difficulty in reading the exact timing.
- C. Advice was sought on how to indicate clapping when dealing with intricate rhythms. The following suggestions were made: -
- i. Use of squared paper.
  - ii. Palm signs and touch indications should be written to one side of the staff.
  - iii. Palm signs only, written to one side of the staff.
  - iv. A separate single staff line with tick marks should be written beside the kinetogram with accent signs to indicate the contact.
- D. Placement of hooks on supports. Two hooks attached to a support symbol demand accurate placement with regard to timing. see example 22.
- E. 6d means for kinetography tension is retained.  
Note: 1) that for Labanotation the accent sign does not mean tension.  
2) that in examples 17 - 19 and 21 this indication has been incorrectly used to mean sound on every contact.  
6e means that each support is accented not, note, gestures.
- F. Comments and recommendations arising out of the discussions on the submitted examples.
- 17a note that the weight progresses through beats one and two.  
17b recommended in preference to 17c  
18b " " " " 18a  
19a, b, c and e deleted (Note alternatives to 19d labelled respectively e and f for identification).  
19d Note Maria would release to make a new contact.  
19f recommended version.  
20a deleted  
20c double narrow indication must be placed within a path sign, see 6f; otherwise acceptable.  
20b Note that the first bar produces a less staccato movement than the first bar of 20c.  
21 deleted.  
Note: Examples 12a and 12b were withdrawn.
- G. Unspecified bow for contact, see example 6g, may curve upward as in (i) or downward as in (ii). The size of the sign is left to the discretion of the writer with the note that it should be larger than the specific touch signs to avoid confusion.

- H. Fundamentals of Tap Dancing by Billie Mahoney.  
These examples were presented under the general question of timing to point out that problems exist. The examples were written in various ways, their object to be an aid to students of tap dancing.
- I. A symbol for timing general/specific was particularly recommended for investigation.

Paper 7. Miscellaneous Problems. by Maria Szentpál

- I. I. Example 1, the double narrow indication refers to the whole leg  
Additional Ex 7a " " " " " " lower "  
" Ex 7b " " " " " " " "  
" Ex 7c " " " " " " thigh.

Note: The double narrow indication in this context means:  
(i) for Maria Szentpál distance from the other leg  
(ii) for Billie Mahoney distance from the floor.

The problem has therefore been referred to the Research Committee to examine the meaning and placement of the narrow sign in this context.

- I. 2 & 3. Example 7d means that the double narrow refers to both gestures (i.e. for M.S. that both gestures are nearer to the supporting leg than is written) 7d is recommended in preference to 2; ex 3 is deleted.
- II. 4-6. Example 4 means that the partial weight is held.  
Example 5 deleted.  
Example 6 means shift the weight to both feet equally.
- III. 7 & 8 In general either will produce basically the same movement but there may be a fine difference of initiation.  
Note: In this particular example, due to the repetition, 7 is the recommended way of writing.
- III. 9-11 Example 9 the partial weight leg gesture does not cancel the pause sign.  
Examples 10 and 11, in both cases the left leg is released.  
11 is the recommended version.  
Additional example 7e the left leg will release on count 2 (exactly like a hop).  
Additional examples 7f and 7g the release sign is necessary in order to release the left leg.  
Note: Leg gestures which include partial weight follow the rules for leg gestures because they are written in the leg gesture columns.
- IV. 12-16. Example 13 is the recommended way of writing or the additional example 7h.  
Note: In position signs: flat pins can cancel only flat pins  
black pins " " both black & flat pins.  
(see additional example 7i).
- IV. 17-22 Question of usage of pin signs referred to the Research Committee.
- V. 23. The example was not agreed upon and the discussion on the paper was unfortunately not completed.

Orthography and Analysis Report - Supporting Kinetograms

Paper 2				Item 1 a-h				Item 2 a-f (c-f additions)					
1a	1b	1c	1d	1e	1f	1g	1h	2a	2b	2c	2d	2e	2f

Item 4 Body Sign Orthography A a-i; B j-v

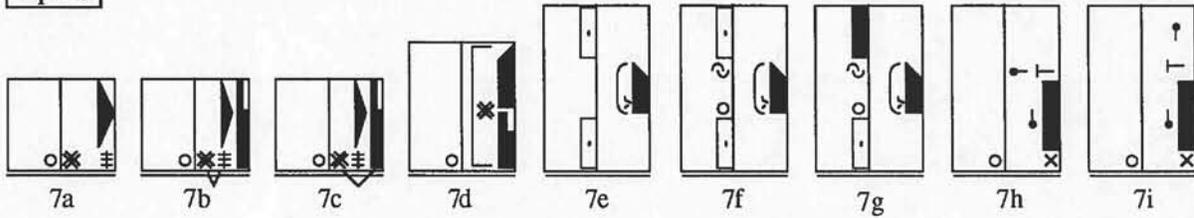
D = Deleted

A													
	4a	4b	4c	4d	4e	4f	4g	4h	4i				
	[37h]		[37i]	[37j]		[37d]	[37l]	[27c]	[27d]				
	D					D		D					
B								4q	4r	4s	4t	4u	4v
	4j	4k	4l	4m	4n	4o	4p	4q	4r	4s	4t	4u	4v
					D								

Paper 4	Paper 5	Paper 6
ex. E	5a	6a
	5b	6b
	[15]	
	5c	
	[21]	
	5d	
	[23]	

	=			=			=			=	
i		ii	iii		iv	v		vi	vii		viii
				6c							
				i-xvi							
	=			=			=			=	
ix		x	xi		xii	xiii		xiv	xv		xvi
6d	6e	6f	(i)	(ii)							
			6g								

Paper 7



Orthography and Analysis Report - Supporting Kinetograms

Sheet 2

Paper 10

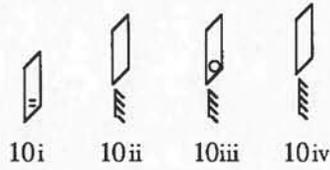


CHART A

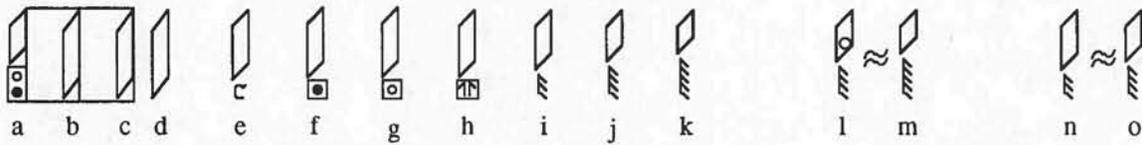
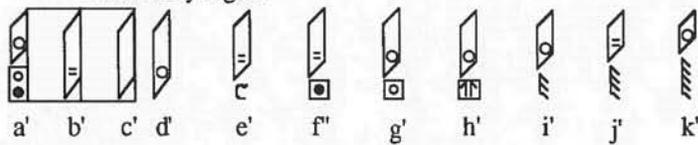


CHART B

Understood meaning of  in columns and with body signs.



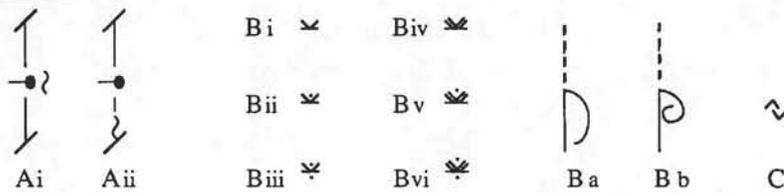
Parts which can both turn as a unit and twist.



Paper 12



Item 14



Paper 8.      Suggestions about the Further Use of the Inner Subsidiary Column.  
By Maria Szentpál

Decision      That body signs in a subsidiary column beside a rotation sign in the support column mean support while rotating.

The motion was carried: Knust was opposed, being of the opinion that a bracket unifying the support column with the subsidiary column should be used.

---

Paper 9.      The Movement Family Tree. By Ann Hutchinson.

The paper was presented to demonstrate the organisation of movement elements and ideas; to show their roots and relationships.  
The presentation was in an informal session for the interest of I.C.K.L. members, no formal proposals were put to the meeting.

---

Paper 10.      Indication of Difference between Rotation and Twist.  
by Ann Hutchinson.

Points I - VII were discussed and decisions reached.  
Points VIII and IX were not formally presented or discussed.

- Decision
1. Example 10 (i) means rotate as a unit, i.e. all parts equally.
  2. The meaning of a rotation sign in the leg gesture column is left open, but that the specific use may be stated (see chart B).
  3. Example 10 (ii) means a turn of the hand as a unit and not a twist within the hand.
  4. Example 10 (iii) shall mean a twist within the hand (metacarpus) to include the fingers.
  5. That example 10 (iv) shall mean a finger fan (a convention).

- Note:
- (a) a sign for sagittal spreading to be examined by the Research Committee.
  - (b) Recommendation that these decisions be put into practical application and material sent to hand movement specialists, e.g. Carl Wolz.
  - (c) Chart A, i.e. figures a - k, illustrates how the rotations in various columns and of various body parts will normally be written. Chart B, i.e. figures a' - k' and a" - k", illustrates the understood meaning of the rotation sign when placed in particular columns or above particular body signs and also those parts which can both twist and rotate as a unit.
  - (d) For diagrammatic purposes all rotations are drawn clockwise.  
Note: l is approximately equal to m.  
n " " " " o.
-

Paper 11.            Indications of Paths for Gestures. By Ann Hutchinson.  
No formal discussions took place.

---

Paper 12.            System of Reference for Head Tilts. By Ann Hutchinson.

- Decision
1. In facing of the chest, or the shoulder girdle, the head is carried along.
  2. The action of facing for all parts other than the head does not establish a new front.
  3. That front for the head is at all times taken from the nose, i.e. that for the head the standard cross of axes for the individual body part is understood.

- Note:
- (a) reminder: it is possible also to write 12(a) etc.
  - (b) clarification: Rotations establish a new front.  
The head is carried along.  
Facing does not establish a new front.  
The head is carried along  
Third column movements do not establish a new front. The head is not carried along.
- 

Paper 13.            Circular Paths on Vertical Planes. By Albrecht Knust.

Recommendation            that this subject be further explored with particular reference to the following points:

1. What is the cross of axis of circular paths?  
Note: for rotations the cross of the body axes is understood.
  2. At what point does a rotation become a circular path?
  3. Method of indicating front in relation to the centre of the circle.  
Note: In Knust's examples 1 - 32 the indication of front relationship to the centre of the circle exists as an aid to the reader and is not necessary.
  4. Recommendation that the line of thought of this paper should be followed through into paths in horizontal and sagittal planes.
- 

Item 14.            Isolated Problems.

These items were not presented in paper form but were brought to the attention of the conference on Friday afternoon by Ann Hutchinson.

Problem A.            To distinguish where necessary between the exact shape or the exact degree of the circular path.

- General Feeling:
1. That 14Ai might be used to indicate that the degree of rotation of the circular path is not exact.
  2. That 14Aii might be used to indicate that the shape of the circular path is not exact.

Problem B.

That the series of flexion signs B I - VI contain two possible interpretations over areas that include more than one joint, e.g. hand or spine.

Interpretation    a) = that the tip curves towards the base, 143a  
                          b) = that from the tip towards the base spiral type 'rolling in' action takes place within the stated part, 14Bb

General Feeling:

that Bb is the more common occurrence and that B I - VI should therefore have this meaning. Further investigation and clarification of this problem is required.

Problem C.

A separate symbol to mean cancellation of retention in space is required.

Decision

that 14C shall mean the cancellation of a retention in space.





Lisa Ullmann, Dorothea Hoffmann, Alfred Hiltmann, June Kemp, Diana and Roderyk Lange, Jacqueline Challet Haas, Irmgard Bartenieff, Valerie Preston-Dunlop.

VOTES OF  
THANKS

A vote of thanks was passed to Ivor Guest for his help in getting xerox copies of conference papers made at a very reduced price.

A vote of thanks was passed to Paddy Macmaster and Edna Geer for their work in arranging the conference.

4. REPORTS FROM COMMITTEES:

- a) Copyright Committee: No member of this committee was present and no report received.
- b) Bibliography Committee: This committee had received a certain amount of material and had circulated lists to members.
- c) Publicity Officer: A sample brochure in the making was shown to members. A lot of material and information had been collected.
- d) Research Committee: This committee had done a great deal of work but there were still items from the last conference which were not being presented as papers at this conference. These are as follows:
- i) Signs for the spine and waist area
  - ii) Timing
  - iii) Pins
  - iv) Sagittal spreading sign
  - v) Circular paths on vertical planes
  - vi) Flexion signs

Some of these items will be worked on at the Research Committee meeting to be held in London following the conference.

A vote of thanks was passed to the chairman of the Research Committee, Maria Szentpál, for her work on research since the last conference.

5. FUTURE  
CONFERENCES:

A lengthy discussion took place on the form future conferences should take. The following suggestions were made.

- a) The 1973 conference should be held in England
- b) The conference should be in two parts -
  - 1. Practical sessions with film concentrating on one or more topics - floor work, acrobatics and handling of props were suggested. (7 days)
  - 2. Technical discussions on papers produced by the research committee (5 days)

It was decided to try to arrange dance courses, open to the general public, to be held either before or after the conference. These courses to be taught by members to help raise money for expenses of travel and accommodation.

6. FUTURE OF  
I.C.K.L.:

It was agreed that the membership of I.C.K.L. should be considerably broadened. It was decided that a letter should be sent to all Fellows asking them to nominate associate members and also observers for the next conference. Nominations together with some background information should be sent to the conference organiser. If

space is limited the observers whose names have been received first will be invited. Fellows should indicate whether observers are equipped to attend the research discussions as well as the practical sessions.

7. OBSERVERS  
FEE:

It was proposed that observers should be charged a fee of £3 to cover the cost of conference papers etc.

Proposed by Paddy Macmaster  
Seconded by Billie Mahoney Carried unanimously

8. DEPOSIT FOR  
ACCOMMODATION:

It was proposed that for future conferences a non-returnable deposit should be paid when booking for the conference. The amount to be fixed by the conference organiser.

Proposed by Billie Mahoney  
Seconded by Paddy Macmaster Carried unanimously

9. CONFERENCE  
PAPERS:

It was decided that all conference papers should be sent to Fellows and Associates, whether attending the conference or not, providing their membership subscriptions are paid up to date.

10. NEW ASSOCIATE  
MEMBERS:

The following new associate members were elected:

Sally Archbutt  
Varina Verdin  
Simone van den Bos

Proposed by Knust  
Seconded by Lucy Venable Carried unanimously

11. ELECTION OF:  
OFFICERS

Chairman

Ann Hutchinson Guest

Proposed by Knust  
Seconded by Billie Mahoney

Ann Hutchinson Guest accepted this office for the next two years in a non-active capacity for health reasons.

Valerie Preston Dunlop did not stand for re-election because of domestic responsibilities.

Acting Chairman

Paddy Macmaster

Proposed by Ann Hutchinson Guest  
Seconded by Maria Szentpál

Vice Chairman

Muriel Topaz

Proposed by Lucy Venable  
Seconded by Ann Hutchinson Guest

Muriel Topaz was elected in her absence and it is very much hoped that she will accept this office.

Secretary

Edna Geer

Proposed by Lucy Venable  
Seconded by Maria Szentpál

Treasurer  
Rhoda Golby

Proposed by Lucy Venable  
Seconded by Maria Szentpál

All carried unanimously

12. COMMITTEES:

- i) General & Finance Chairman, Vice Chairman, Secretary and Treasurer.
- ii) Copyright Lisa Ullmann, Irmgard Bartenieff.
- iii) Research Maria Szentpál (Chairman), Lucy Venable, Ann Hutchinson Guest, Paddy Macmaster.
- iv) Bibliography Jacqueline Challet Haas, Ingeborg Baier, Mireille Backer
- v) Publicity Officer Philippa Heale
- vi) Conference organiser Sally Archbutt (To be confirmed)

It was decided to ask committees to send reports of their activities to the conference if no member of a committee is able to attend.

13. RESEARCH:

There was a general feeling at the conference that the work of research should be extended to all Fellows who are interested and that this should not be confined to the research committee. The results of this committee's work are only made known to other members at a conference.  
Billy Mahoney offered to send out a questionnaire paper on problems under discussion.  
The Research Committee extended the invitation to all to participate, those interested to contact Maria Szentpál.

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABANSTATEMENT OF ACCOUNTS - AUGUST 1971

Expenses: -	£	s	d		£	s	d
Duplicating	48	11	3	Balance in hand August 1969	106	12	2
Postage, Stationery	20	16	9	Subscriptions	97	10	8
Telephone (1969 Conf.)	10	16	0				
Cheque Book		10	0				
1969 Conference	54	5	1				
Knust's expenses	30	0	0				
Printed Paper	5	10	11				
Balance in hand August 1971	33	12	10				
	<hr/>				<hr/>		
	204	2	10		204	2	10
	<hr/>				<hr/>		

Balance in hand £33.64DEPOSIT ACCOUNT

				Balance in hand August 1969	42	13	8
Balance in hand August 1971	47	10	2	Interest to date	4	16	6
	<hr/>				<hr/>		
	47	10	2		47	10	2
	<hr/>				<hr/>		

Balance in hand £47.51

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

FELLOWS - CORE MEMBERS

Albrecht Knust, (President)  
43 Essen-Werden,  
Folkwang Hochschule,  
Germany, West.

Ann Hutchinson Guest, (Chairman)  
Flat 4, 17 Holland Park,  
London, W.11  
England.

Valerie Preston - Dunlop,  
Beechmont Movement Study Centre,  
Gracious Lane,  
Sevenoaks, Kent,  
England.

Sigurd Leeder,  
Gossauerstrasse 66,  
9100 Herisau,  
Switzerland.

Lisa Ullmann,  
Studio Lodge,  
Woburn Hill,  
Addlestone, Surrey,  
England.

FELLOWS

Ingeborg Baier-Fraenger,  
Staatliche Ballettschule Berlin,  
1055 Berlin  
Erich - Weinert - Strasse, 103  
Germany, D.D.B.

Irmgard Bartenieff,  
115 West 86th Street, Apt. 2C,  
New York, N. Y. 10024,  
U.S.A.

Jacqueline Challet-Haas,  
La Corandon, Place St-Arnoult,  
60 Crepy-en-Valois,  
France.

Nadia Chilkovsky,  
1035 Spruce Street,  
Philadelphia, Pa 19107,  
U.S.A.

Basil Easton  
Rua Gaviao Peixoto 336, Apt. 203,  
Niteroi, Estado do Rio,  
Brazil, South America.

Edna Geer, (Secretary)  
50 Wilton Crescent,  
Wimbledon, London, S.W.19.

Philippa Heale,  
Flat 19, 30 Holland Park,  
London, W. 11.  
England.

Minerva Jonsdottir,  
Hverfiag 61,  
Hafnarfirdi,  
Iceland.

June Kemp,  
77, Maitland Park Road,  
London, N.W.3.  
England.

Diana Baddeley-Lange,  
Les Bois  
St. Peter  
Jersey. C.I.  
England.

Roderyk Lange,  
Les Bois  
St. Peter  
Jersey, C.I. England.

Emma Lugossy,  
Budapest V,  
Szarka u. I.V.I,  
Hungary.

Billie Mahoney,  
333 West 57th Street, Apt. 609,  
New York, N.Y. 10019  
U.S.A.

Vera Maletic,  
5 Victory Ct. Chapel Ave.,  
Addlestone,  
Surrey,  
England.

Paddy Macmaster (Acting Chairman),  
Lady Mabel Training College  
of Physical Education,  
Wentworth, Yorks. England.

Allan Miles,  
275 E. Whittier St.,  
Columbus, Ohio,  
U.S.A. 43206

Pino Mlakar,  
Vosnjakova 8, II  
Ljubljana,  
Yugoslavia.

Gisela Reber,  
43 Essen - Werden,  
Vogtei 8,  
Germany, West.

Maria Szentpál,  
Budapest II,  
Martirok utja 7. III. 1,  
Hungary.

Muriel Topaz (Vice-Chairman),  
780 Riverside Drive,  
New York, N.Y. 10032  
U.S.A.

Lucy Venable,  
554 South 6th Street,  
Columbus, Ohio 43206  
U.S.A.

ASSOCIATE MEMBERS

Sally Archbutt,  
9, Butler Avenue,  
Harrow, Middx.  
England.

Mireille Backer,  
55 West 11 Street, Apt. 9J  
New York, N.Y. 10011,  
U.S.A.

Odette Blum,  
238 East Beck St.  
Columbus, Ohio 43206  
U.S.A.

Simone van den Bos,  
Gijsselsstraat 146,  
Borgerhout,  
Antwerpen, Belgium.

Vivien Bridson,  
2, Brooklyn Terrace,  
Worthing Street,  
Hull, E. Yorks,  
England.

Rhoda Golby, (Treasurer)  
11, Stamstead Close,  
Hayesford Park,  
Bromley, Kent,  
England.

Alfred Hiltmann,  
Reinkenstraat 78.I,  
Den Haag,  
Holland.

Felix Hoerburger,  
84 Regensburg,  
Marschallstr 3,  
Germany.

Dorothea de Vries-Hoffman,  
Capelle a/d Yssel,  
Merelhoven 321,  
Holland.

Eva Kroschlova,  
Melantrichova 5,  
Praha 1,  
Czechoslovakia.

Kurt Peters,  
Das Tanzarchiv,  
5 Köln,  
Mungersdorf Stadion,  
Aachenerstr,  
Germany, West.

Els Molenaar - du Pont,  
Willem de Zwartstr. 30,  
Woerden, Holland.

Aleida Sluijter,  
31 Stonehenge Lane,  
Malvern,  
Pa 19355,  
U.S.A.

Riitta Vainio,  
Rantatoyry 3D,  
Helsinki,  
Finland.

Varina Verdin,  
Raniva, 19 Huggetts Lane,  
Willingdon, Eastbourne,  
Sussex, England.

Jane Winearls,  
University House,  
Edgbaston Park Road,  
Birmingham 15,  
England.

ICKL 1971, 8

Carl Wolz,  
1717 Ala Wai Blvd.,  
Honolulu,  
Hawaii 96815  
U.S.A.

Please notify the Secretary of any change of address  
or of any errors in the above list.

## INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN 1971

The Conference was held from August 8 - August 17, 1971 at the University of Leeds, Leeds, England.

AGREEMENTS AND RECOMMENDATIONS arrived at during the discussions centered around the papers and the films which were presented.

I Papers A1 & A2

A1 Body Narrowness and Wideness and Space Narrowness and Wideness  
by Knust, January 1, 1970.

A2 Comments to Knust's Paper "Body Narrowness and Wideness and Space Narrowness and Wideness" and "Further Clarifications by Knust" (February 1971) by Maria Szentpál, 1971

Agreement The discussion centered around the meaning and usage of x within a circle and x within a diamond. The conference agreed that:  
ex. 1 means large scale  
ex. 2 means small scale  
ex. 3 means body wideness  
ex. 4 means body narrowness

It should be noted that exs. 5 & 6 mean that the body of the group contracts (shrinks, closes in, occupies less ground) or expands (opens out, occupies more ground) while traveling.

When ex. 5 or ex. 6 is used in conjunction with a kinetogram, it produces the movement technically known as "closing or opening ranks."

It was clarified that "body of the group" and "group" are synonymous.

Destination of the group may be shown as in exs. 7 & 8 by combining the action plus the destination or result of the movement. Ex. 7 - The group contracts into a straight line. Ex. 8 - The group opens out until each person is 2 step lengths apart.

Exs. 9, 10, & 11 were proposed as signs for "group". Ex. 11 is already understood by some people to mean a unit composed of any number of people.

Recommendations

1. Further work is needed on the sign for "group".
2. Indications for "few" and "many" are needed.

II. Paper B The Application of the Inner Subsidiary Column by Maria Szentpál, 1970-71.

Agreement Because there was no agreement as to the specific meaning of the inner subsidiary column (ISC), in cases of doubt, a symbol in the ISC must be linked by a bow to its appropriate column. The curved bow was the preference of the conference. The horizontal angular bracket will also be understood. These will not have time value. They may be placed either below or above the symbols (exs. 12 & 13).

If a key signature is used to establish a specific meaning for the ISC, it may be written as in ex. 14 where it is stated that the ISC belongs to the gesture column and as in ex. 15 where it is stated that the ISC belongs to the support column.

It should be noted that ex. 14 is the understood key signature in all Hungarian folk dance and ballroom kinetograms.

A rotation symbol attached to a support sign (ex. 16) cannot be mistaken for a turn of the body as a whole. It will be accepted as a convention meaning a rotation of the leg lasting for the duration of the support, and therefore needs no cancellation. Knust does not think this is theoretically sound, but he will make note of this convention.

General agreement was not found on how to write turning on the ground and turning in the air while bending the legs, as presented in ex. 9 in the paper. Turning in the air is solved for Knust as shown in Ex. 17a, (9c" in the paper). For LN it is 17b. Turning on the ground is Ex. 18 in KIN. In LN it is Ex. 19a or 19b.

---

III. Papers C1 & C2

C1 Suggested Indication for Time By Ann Hutchinson, November 27, 1970

C2 Comments to "Suggested Indication for Time" by Maria Szentpál, January 17, 1971

Agreement The need for an indication for time was recognized.

Recommendations

1. The symbols in the enclosed example sheet were recommended for experimentation over a trial period of two years with the following usages. A time change may be indicated in a symbol or in an angular vertical bracket (addition bracket) placed adjacent to a symbol. When placed in an angular vertical bracket to the left of the staff it refers to the whole staff. The indications are valid only for the length of the symbol or of the bracket. If a change of speed is indicated for one single movement, this does not change the duration of that movement (ex. 20). However, when a change of speed is written at the left side of the staff, this will change the duration of that sequence of movement (ex. 21).

Ex. 22 indicates that only the steps accelerate and decelerate while the arms are performed at an even speed. Ex. 22a illustrates the probable performance of the steps. Should each step accelerate or decelerate ex. 23 would be written. For other exs. of usage in writing, see ex. 24.

2. The most suitable placement of the modifying indications ex. 25 i.e. before, at the side or within a symbol, needs further investigation.

---

IV. Paper D The Meaning of the "X" in the Support Column Near a Leg Gesture by Maria Szentpál, 1970-71.

Agreement The following use is proposed as a convention:

For leg gestures the "x" in the support column shall mean near the floor (approximately 8 cm. or 3 1/4 inches off the floor); double "x" shall mean just off the floor or "almost touching" (approximately 2.5 cm or 1 inch off the floor). Note: this statement replaces item 1 of the summary of the paper.

In any other cases than those mentioned in the previous paragraph, the "x" in the support column means the distance between the two supports, or in the case of being on all fours, the distance between the two furthest supports, or the distance between the point of support and the point of contact of a gesture.

#### Recommendations

1. Item 2 of the summary of the paper is referred for further research, there being a need for investigation of spreading and closing in (ex. 26) in various planes and situations.
2. The additional problem submitted by Ann Hutchinson, that of determining distance of supports when on all fours, exposed the need for further investigation of floor work. The English translation of the section "walking on all fours" (approximately 150 pages) from Knust's Encyclopedia is available at reproduction cost (\$6.00) by writing to Lucy Venable.

#### Corrections to the Paper

1. P.2 Delete the last sentence in the next to the last paragraph - the one in parentheses.
2. Delete exs. 26a & 26b.
3. Kinetograms for exs. 22, 23 and 24 in the paper are exs. 27 - legs near to each other in a high jump; 28 - legs spread but near the floor; and 29 - legs near to each other and near to the floor.

V. Paper E Facing Pins: Suggested Augmentation by Ann Hutchinson, September 1, 1970

#### Agreement

In situations where the body is not upright there is a need for additional facing pins to provide a concise indication of any situation of the body as a whole.

Statement of the facing direction of any two surfaces of the body as a whole that lie at right angles to each other will describe the spatial situation of the body. The preferred surfaces were the front and the right side of the body. The facing directions are indicated by pins (ex. 44) which refer to the Constant Cross of Axes. Ex. 30 the front side faces down, the right side faces right middle. Ex. 31 the front side faces back middle, the right side faces right middle, i.e. you are upside down.

#### Recommendation

Frequently the most helpful information in these situations is the indication of the facing of the head end or the foot end. Agreement on suitable symbols for these was not reached. The symbols in ex. 32 were suggested as possibilities for the head end of the body, those in ex. 33 for the foot end of the body. These were recommended for trial.

VI. Paper F Shorthand for Labanotation by Ann Hutchinson, August 1971

The paper was presented to the conference. There was no time for discussion nor were any formal proposals put to the meeting. However, encouragement was given to the idea of a shorthand and the statement was made that it must come up for discussion at the next conference.

Sigurd Leeder has a collection of work on shorthand which he offered to make available. He also suggested ex. 34 to mean side low and side high.

---

VII. Report on Additional Matters Arising Out of Sessions Which Did Not Deal With Papers

1. The question arose in Billie Mahoney's jazz session as to how to understand exs. 35 & 36. Ex. 35 is a hinge back from the knees. The knees are the fixed point. Ex. 36 is a "hinge" forward from the top of the chest. The top of the chest is the fixed point. Out of context both would be off balance. When either happens with bent supports (ex. 38), keeping balance is assumed. In this case the actual event is more accurately written as ex. 37. According to the expression, the writer would still choose to write ex. 35 or ex. 36.

The statement of the center of gravity in balance may be added as in ex. 39, and if balance is to be lost, this can be shown by the angular release sign. If the center of gravity is written as in ex. 40, balance will be kept.

2. Out of the film and movement sessions arose the need for clarification and/or further investigation of the following items which have been referred to the Research Committee:
    - a. The number of dimensions expressed by ex. 41.
    - b. The need to write feeling.
    - c. The problem of shape writing for paths of gestures and for body shapes.
    - d. The question of writing contraction and stretch side by side (ex. 42). The meaning of ex. 43 was also questioned.
    - e. The need for an indication for counter tension and counter direction.
    - f. The need for general spatial indications, i.e. "in this general direction" (an area around a direction)
    - g. The need to be able to say "exclude".
    - h. The need to be able to say "retrace a path".
- 

This report was prepared by:

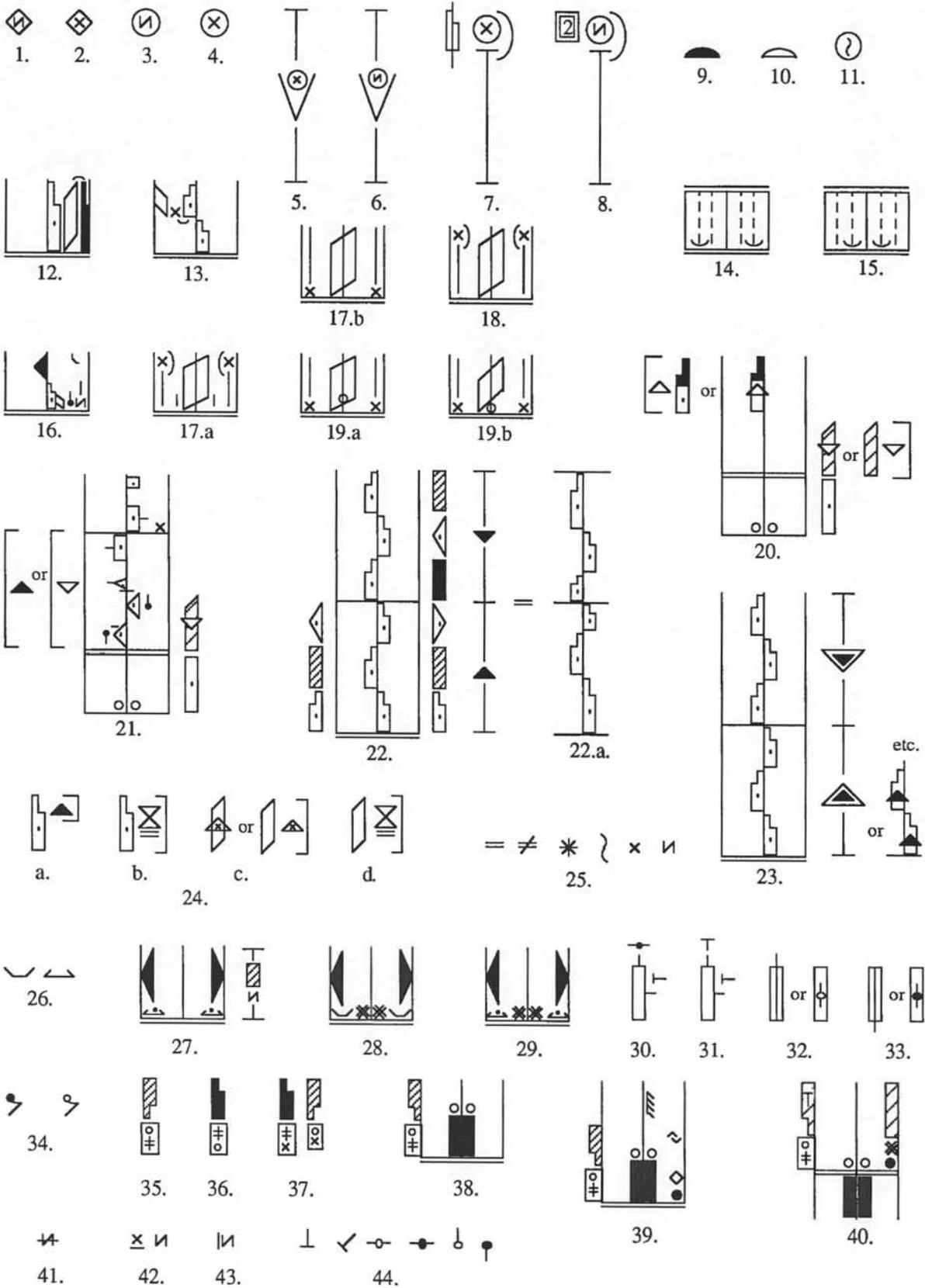
Edna Geer

Paddy Macmaster

Billie Mahoney

Lucy Venable

EXAMPLE SHEET FOR ICKL 1971 CONFERENCE REPORT





INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

BUSINESS MEETING

Held on August 13th, 14th, 15th and 17th - 1973

---

PRESENT: Albrecht Knust (President)

Core Members: Ann Hutchinson Guest (Chairman)  
Sigurd Leeder  
Lisa Ullmann

Fellows: Irmgard Bartenieff (13th, 14th, 15th)  
Jacqueline Challet-Haas (13th, 14th, 15th)  
Edna Geer (Secretary) (13th, 15th, 17th)  
Diana Lange )  
Roderyk Lange ) (13th, 14th, 15th)  
Billie Mahoney  
Vera Maletic (13th)  
Maria Szentpál  
Muriel Topaz (Vice Chairman)  
Lucy Venable

Associates: Sally Archbutt  
Mireille Backer  
Rhoda Golby (Treasurer)

Chairman for  
the Meeting: Muriel Topaz

1. MINUTES The Minutes of the last Meeting were agreed.

2. FINANCIAL STATEMENT Balance in hand: £520.71

A statement of accounts is attached to the Minutes.

It was agreed that Members, whose Subscriptions lapse for a period of four years, should be dropped from I.C.K.L. Membership. It was suggested that those currently in arrears should have an additional year's grace.

The Treasurer appealed for regular Sponsors for those Members who are not in a position to pay their own subscriptions. It was suggested that in addition a collection could be made to which all members who so wished could subscribe. This money to be used for the expenses of Members who need such help.

A vote of thanks was passed to the Treasurer.

3. SECRETARY'S REPORT

The Membership of I.C.K.L is as follows:

5 Core Members  
21 Fellows  
15 Associates

Els Molenaar and Alfred Hiltmann have resigned.

Correspondence: Apologies for absence were received from the following:

Nadia Chilkovsky, Valerie Preston Dunlop, Philippa Heale, Dorothea Hoffmann, June Kemp, Paddy Macmaster, Allan Miles, Varina Verdin, Jane Winearls.

No reply to the invitation to attend the Conference was received from the remaining 15 members.

The Secretary expressed appreciation of the help that had been given in preparing the Dance Courses and Conference by Ann Hutchinson, Rhoda Golby and Nancy Harlock. She also thanked Ivor Guest for his help in getting Xerox copies of The Hungarian Dance Course and Conference Papers at a very reduced price.

A vote of thanks was passed to the Secretary.

4. REPORTS FROM COMMITTEES

Copyright  
Committee:

Nothing to report.

Bibliography  
Committee:

Some lists had been sent out, but the Committee experienced difficulty in getting lists of notated scores from members.

Publicity  
Officer:

The Publicity Officer was not present and did not send a report.

Research  
Committee:

Maria Szentpál had prepared five papers which had been circulated to the committee and were being presented at the conference.

Conference  
Organiser

A vote of thanks was passed to Sally Archbutt who took charge of all the arrangements at Nonington both before and during the conference.

5. FUTURE PLANS:

The following are some of the ideas that came from the discussion on future plans for I.C.K.L.

1. The importance of preserving the Research work.
2. The need of advanced preparation of papers, and early distribution to members.
3. Laban's ideas on effort and space harmony to be considered and some derivatives such as Effort/Shape to be investigated. No definite plan was agreed for introducing this at the next conference.
4. A longer period of time is perhaps needed for the Conference - at least 10 days - to give more free time.
5. Research papers in the mornings and practical sessions in the afternoons.
6. Dance courses to be considered connected with the Conference.
7. The work of the next conference to be the unfinished papers from this conference.
8. The next conference to be held at the Sigurd Leeder School of Dance, Herisau, Switzerland, if this can be arranged.

6. ELECTION OF COMMITTEES

Research Committee:

Lucy Venable, Maria Szentpál, Ann Hutchinson Guest

Proposed by Muriel Topaz

Seconded by Rhoda Golby

Carried unanimously

It was proposed that the Research Committee should have the power to co-opt other members as necessary.

To help the Research Committee, Lisa Ullmann and Lucy Venable offered to call meetings yearly in England and U.S.A. respectively.

7. ELECTION OF OFFICERS

Chairman: Lisa Ullmann

Proposed by Ann Hutchinson

Seconded by Sigurd Leeder

Vice Chairman: Ann Hutchinson

Proposed by Billie Mahoney

Seconded by Sigurd Leeder

Carried unanimously

A vote of thanks was passed to Ann Hutchinson for her work as Chairman during the past two years.

Secretary: Edna Geer                      Proposed by Lucy Venable  
Treasurer: Rhoda Golby                  Seconded by Muriel Topaz

Carried unanimously

Conference Host: Sigurd Leeder

Conference Organiser in England:      Sally Archbutt.

8. NEW FELLOWS The following associate members were elected as Fellows:

Mireille Backer  
Sally Archbutt

- NEW ASSOCIATE MEMBERS The following Observers were elected as Associate Members:

Pauline Day, Nancy Harlock, Ellinor Hinks, Rickey Holden,  
Juana de Laban, Alice Lattimore, Carol Lewis, Hettie Loman,  
Elizabeth Lucyszyn, Claudia Maier Jeschke, Grete Müller,  
William Reynolds, Irene Wachtel

It was decided to invite the following people to join I.C.K.L. as  
Associate Members:

Christine Clark, Ray Cook, Maria Drabecka, K. Wright  
Dunkley, Mary Jane Evans, Jo Floyd, Maria Grandy, Toni  
Intravaia, Warren Lamb, Janina Mercinkowa, Marion North,  
Rochelle Zide Booth.

9. CORE MEETING The Core met to consider an alteration to the constitution which would  
allow a Fellow to become Chairman of I.C.K.L.

The Core decided not to increase its number of Members.

Proposed alterations of the constitution to be circulated to all Fellows.

10. VOTE OF THANKS A vote of thanks was passed to Muriel Topaz for Chairing the  
Business Meeting.

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABANSTATEMENT OF ACCOUNTS- AUGUST 1973

	£		£
Expenses: -		Balance in hand	
1971 Conference	68.88	August 1971	33.64
1973 Conference		Transfer from Deposit Account	
Duplicating	37.20	Balance 1971 -£ 47.51	
Postage and Stationery	25.00	Interest -£ 1.48	48.99
Advertising	46.45	Subscriptions and course fees	620.61
Conference expenses	5.00		
Balance in hand			
August 1973	520.71		
	-----		-----
	703.24		703.24
	-----		-----

The balance of £520.71 includes fees received for the cost of board residence but not yet paid to Nonington College

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

FELLOWS - CORE MEMBERS

Albrecht Knust, (President)  
43 Essen-Werden,  
Folkwang Hochschule,  
Germany (West)

Lisa Ullmann, (Chairman)  
26 Wren Crescent,  
Addlestone, Surrey,  
KT15 2JR, England.

Ann Hutchinson Guest, (Vice Chairman)  
17 Holland Park,  
London, W.11 3TD  
England.

Sigurd Leeder,  
Gossauerstrasse 66,  
9100 Herisau,  
Switzerland

Valerie Preston Dunlop,  
Beechmont, Gracious Lane,  
Sevenoaks, Kent,  
England

FELLOWS

Sally Archbutt,  
9 Butler Avenue,  
Harrow, Middx.,  
England

Mireille Backer,  
739C Heritage Village,  
Southbury, Conn. 06488  
U.S.A.

Ingeborg Baier-Fraenger,  
Staatliche Ballettschule Berlin,  
1055 Berlin  
Erich - Weinert - Strasse, 103  
Germany, D.D.R.

Irmgard Bartenieff,  
115 West 86th Street, Apt. 2C,  
New York, N. Y. 10024,  
U.S.A.

Jacqueline Challet-Haas,  
La Corandon, Place St. Arnoult,  
60 Crépy-en-Valois,  
France

Nadia Chilkovsky,  
1035 Spruce Street,  
Philadelphia, Pa 19107,  
U.S.A.

Edna Geer, (Secretary),  
50 Wilton Crescent,  
Wimbledon, London, S.w.19 3QS,  
England

Philippa Heale,  
Paseo de las Acacias, 20-5° C,  
Madrid 5, Spain.

Minerva Jonsdottir,  
Hverfisg 61,  
Hafnarfirdi,  
Iceland

June Kemp,  
77 Maitland Park Road,  
London, N.W.3.  
England

Diana Baddeley-Lange,  
Les Bois, St. Peter  
Jersey, C.I., England

Roderyk Lange,  
Les Bois, St. Peter  
Jersey, S.E., England

Emma Lugossy,  
Budapest V,  
Szarka u. I.V.I.,  
Hungary

Paddy Macmaster,  
Lady Mabel Training College of Physical  
Education,  
Wentworth, Yorks., England.

Billie Mahoney,  
333 West 57th Street, Apt. 609,  
New York, N.Y. 10019  
U.S.A.

Vera Maletic,  
16 Layton Court,  
Castle View Road, Weybridge,  
Surrey, KT13 9AD. England

Allan Miles,  
801 Vernon Road,  
Columbus, Ohio, 43209,  
U.S.A.

Pino Mlakar,  
Vosnjakova 8. 11,  
Ljubljana,  
Yugoslavia

Gisela Reber,  
43 Essen - Werden,  
Vogtei 8,  
Germany (West)

Maria Szentpál,  
1024 Budapest,  
Mártirok utja 7, III 1,  
Hungary

Muriel Topaz,  
780 Riverside Drive,  
New York, N.Y. 10032  
U.S.A.

Lucy Venable,  
554 South 6th Street,  
Columbus, Ohio 43206  
U.S.A.

### ASSOCIATE MEMBERS

Odette Blum,  
734 South 5th Street,  
Columbus, Ohio 43206,  
U.S.A.

Simone van den Bos,  
Gijselsstraat 146,  
Borgerhout, Antwerpen,  
Belgium

Vivien Bridson,  
2 Brooklyn Terrace, Worthing Street,  
Hull, E. Yorks,  
England

Ray Cook,  
2001 Mt Vernon Street,  
Philadelphia, Pa. 19130,  
U.S.A.

Pauline Day,  
111 Rydens Road,  
Walton on Thames,  
Surrey KT12 3AP,  
England

Maria Drabecka,  
Urus K/Warszawy,  
u1 Sowinskiego 6/12m 57,  
Poland

K. Wright Dunkley,  
California State University,  
Fullerton, California 92634,  
U.S.A.

Rhoda Golby, (Treasurer)  
11, Stanstead Close,  
Hayesford Park,  
Bromley, Kent,  
England

Nancy Harlock,  
211 Ardrossan Gardens,  
Worcester Park, Surrey,  
England

Ellinor Hinks,  
Nonington College of Physical Education,  
Nonington, Kent,  
England

Felix Hoerburger,  
84 Regensburg,  
Marschallstr. 3,  
Germany

Rickey Holden,  
Rue de l'Equité 5,  
B-1090 Brussels,  
Belgium

Dorothea de Vries-Hoffman,  
Capelle a/d Yssel,  
Merelhoven 321,  
Holland.

Toni Intravaia,  
201 Hewitt,  
Carbondale, Illinois 62901,  
U.S.A.

Claudia Maier Jeschke,  
8 München 40,  
Akademiestr. 11,  
Germany

Eva Kroschlova,  
Melantrichova 5,  
Praha 1,  
Czechoslovakia

Juana de Laban,  
2414 Brooklawn Drive,  
Temple, Texas 76501,  
U.S.A.

Alice Lattimore,  
123 Locust Grove Road,  
Rosemont, Pennsylvania 19010,  
U.S.A.

Carol Lewis,  
Sherwood Hall School for Girls,  
Sherwood Hall Road,  
Mansfield, Notts.  
England

Hettie Loman,  
9 Butler Avenue,  
Harrow, Middlesex,  
England

Elizabeth Lucyszyn,  
11A Arundel Gardens,  
London, W.11. England

Janina Mercrnkowa,  
Cieszyn  
ul. Bogocka 12,  
Poland

Grete Müller,  
c/o Sigurd Leeder School of Dance,  
Mühlebühl 16a,  
9100 Herisau, Switzerland

Marion North,  
Dance Department,  
Goldsmith's College,  
New Cross, London S.E. 14 6 NW.,  
England

Kurt Peters,  
Das Tanzarchiv,  
5 Köln,  
Müngersdorf Stadion, Aachenerstr,  
Germany (West)

William Raynolds  
43 Essen Werden 16,  
Propsteistr. 14,  
Germany (West)

Aleida Sluijter,  
P.O. Box 156,  
Deep River, Ontario,  
Canada

Riitta Vainio,  
Rantatoyry 3D,  
Helsinki,  
Finland.

Varina Verdin,  
Raniva, 19 Huggetts Lane,  
Willingdon,  
Eastbourne, Sussex,  
England

Irene Wachtel,  
c/o Lucy Venable,  
554 South 6th Street,  
Columbus, Ohio 43206,  
U.S.A.

Mary Jane Evans Warner,  
3031 College Park Court, Apt. D-7,  
Newberry, S.C. 29108,  
U.S.A.

Jane Winearls,  
217 Hubert Road,  
Selly Oak, Birmingham 29,  
England

Carl Wolz,  
1717 Ala Wai Blvd.,  
Honolulu 96815,  
U.S.A.

Jo Floyd,  
The Dance Notation Bureau,  
19 Union Square West,  
New York, N.Y. 10003,  
U.S.A.

Christine Clark,  
Palen Road,  
Hopewell Junction,  
New York, N.Y. 12533,  
U.S.A.

Please notify the Secretary of any changes of address  
or any errors in the above list.

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN 1973

The Conference was held from August 12th - August 18th 1973 at Nonington College of Physical Education, Nonington, Kent, England.

AGREEMENTS AND RECOMMENDATIONS arrived at during the discussions centred around the papers which were presented.

Paper A      "Normal" distance in standing by Maria Szentpál

Agreement                      Concerning step-length, no specific distance can be established as "normal", the size depends on the build of the individual. However, it has been established that in the forward direction, one step length, judged from heel to heel, is about two foot-lengths long.

It was pointed out that the paper deals with distance between the feet and not with step-length. To distinguish between them the term "Foot-Length" was suggested. In all Hungarian scores the foot-length is the gap between the two nearest edges of the feet. The normal distance in stepping is one foot-length.

Recommendation              The recommended key for Szentpál publications outside Hungary is Ex. 1a or 1b.

For consideration              Is there a need for a sign for Distance?

---

Paper B      Kneeling by Maria Szentpál

Agreement                      Definition of low kneeling, Ex 2 - The centre of gravity is as near to the surface of support as possible.

If no indication of rotation is written, the exact degree of rotation (direction of the lower leg) is left to the performer.

It is understood that, when Ex 3a and 4a are written, the actual movement is similar to Ex 3b and 4b. For falling forward on to the knee some indication of the centre of gravity is necessary.

Recommended for trial              It was recommended that the spot hold may be used without the foot sign, Ex 5a. The foot sign should be added if the meaning is not clear, Ex 5b.

Clarification                      A Parasite rotation sign attached to a support, Ex 6, means that the whole leg is rotated. This was accepted as a convention at the 1971 conference although Knust was not in agreement. Knust still objects to this use of a parasite symbol but the rest of the members present were in agreement with it.

Mixed Kneeling

Agreement                      In an open position, supported by one knee and one foot, Ex 7a, it is understood that the centre of gravity is centred between the supports, Ex 7b.

Exs 8 a-h show the range of degrees possible in shifting the weight forwards. This may also be shown by increasing the bending of the leg supported on the foot or by the indication of the centre of gravity shifting on a large or small scale, Exs 9 a-c.

Note                                  Diana Lange, Jacqueline Challet and Sally Archbutt did not agree that in Ex 7a the centre of gravity is centred between the supports.

When the centre of gravity is centred over the kneeling support, Ex 10a, the other leg (foot in contact with the floor) should be written as a leg gesture, Ex 10 b-c.

In mixed kneeling, the step length is determined by the length of the thigh, Ex 11.

The length of step in walking on the knees is determined by the build of the performer. If a specific distance is required it must be indicated.

In stepping on to a foot after kneeling, a direction is taken from the supporting knee. Leg gestures are judged from the hip.

Proposal

Because of the above statement, there is a need to show direction for stepping in relation to various body parts, i.e. pelvis, foot. Signs were proposed for experimentation. Ex 12a and 12b, the Standard cross of axes plus the body part. These signs should be placed in an addition bracket. Ex 13 means that the direction of the gesturing leg is judged from the left knee. Ex 14 means that the direction of the step is taken from the pelvis.

Recommended for trial

The meaning of the staples, Ex 15, as proposed in the paper was understood and recommended for trial.

Ex 16a has the meaning of Ex 16b.

No agreement was reached on the use of pins to show the relationship of knee to foot in mixed kneeling (i.e. 3rd position, 5th position relationship etc) but as a result of the discussion, it was realised that there was a need to show where the whole foot would arrive if placed on the floor after a contact of a part of the foot.

The use of the caret as a forewarning was recommended for trial, Ex 17a, in which placement of the ball of the foot must anticipate the eventual lowering of the heel. In Ex 17b, the ball is placed nearer or next to the middle of the left foot because an unrelated movement follows.

Proposal

Ex 46: This sign was proposed for maintaining the line of gravity.

Paper C

Sitting by Maria Szentpál

Agreement

Ex 18: These symbols shall be used for supporting on the pelvis on the floor when there is a need to be specific. Ex 19a, the hip signs may be used as a general sign for sitting. As a starting position, direction symbols with a hip sign, Ex 19b, should be avoided.

Note

When written small, the supporting signs should be written as Ex 20a and Ex 20b, and not as Ex 20c which look like lateral spreading and closing signs.

Unsolved

Reference Page 7, H: Turns, Circular Paths

When changing supports from one part of the body to another while revolving and there is a divided body axis, at what point does the reference to the understood Standard cross of axes (pivoting) change to the Body cross of axes (log rolling) or vice versa?

A committee was appointed to investigate this problem but their proposal was not accepted. The question was left unsolved.

Recommended for trial

Ex 21: This sign was proposed to mean "release weight". It means that there is no longer any support, but contact or touch remains.

Miscellaneous

Proposed for trial

1. The Exclusion bow, Ex 22a: to specify what part is not included. Ex 22b: The body is included with the arm movement but the head is excluded. Ex 22c: The first finger is excluded from the fist. Ex 22d: The lower arm is excluded from the beginning of the arm movement but the whole arm arrives side high.
2. A symbol to mean neither stretched nor bent, Ex 23. This symbol, proposed by William Reynolds, is a combination of the stretch and flex symbols. It can be used to bring a limb or body part back to the normal unstretched/unflexed state after a stretch or flexion, Exs 24a and b. Ex 24c is the same as Ex 24b but written in Labanotation.
3. Front signs for focal point. A movement sign has been used for this purpose, Ex 25a. The meeting line with the focal point sign was suggested by William Reynolds as a possible solution, Ex 25b. The sign must be made distinct from a repeat sign.

Accepted

The following keys were proposed for use as needed.

- Ex 26a Small steps
- b Bent leg gestures
  - c Supports slightly bent
  - d Gestures and supports slightly bent
  - e Leg gestures near the floor
  - f Small steps, leg gestures near the floor
  - g Slightly bent (rounded) arm gestures.

Clarification

Use of Pins with steps compared with use of Staples.

In examples 27-32, the a) examples show Knust's use of pins.

Ex 32c In place, between the two feet if standing on 2 feet.

Ex 32d At the left of place or under the left foot if standing on 2 feet.

Ex 32e At the right of place or under the right foot if standing on 2 feet.

The b) examples show Maria Szentpál's use of the staple for the same action.

Deviations Ex 33a means deviation on a small scale.

Ex 33b means deviation on a large scale, but not to the extent of reaching another main direction.

Placement of accents Exs 34a and b show different placements of the accent sign.

The meaning is the same.

Proposed for Consideration

Description in terms of Icosahedron. Sigurd Leeder and Lisa Ullmann expressed the need for a simple way of writing directions in relation to the icosahedron. Place middle originally represented the centre of the body and the key, Ex 35, has been used to indicate this. Sigurd Leeder's newly proposed sign, Ex 36a, can be used as a key, placed before a direction sign or in a direction sign, Exs 36b-f.

Lisa Ullmann needs to write steps in relation to the icosahedral structure. No suggestions were forthcoming.

Area around a Directional Point. Sigurd Leeder proposed the symbols, Exs 37a and b, to mean "in the area of".

The conference agreed that these were valid needs and that these symbols should be considered.

Reconsideration

The decision of the 1971 conference to use the rounded bow. Ex 38a, to connect columns is to be reconsidered in favour of the angular bow, Ex 38b.

Unfinished

Other examples were presented for consideration but there was not time to discuss them sufficiently. These items will be brought forward to the next conference.

All Fours

Knust explained his examples of walking on all fours which will be in his new book, Exs 39-43.

Exs 39 a and b are the same movement.

Exs 40 a and b are the same movement.

In Ex 42, the legs are nearly straight.

His rules of application were clarified as follows:

1. Middle level for hand supports means stretched arms.
2. A new support does not mean release of the other three. Therefore, the hold weight sign is not written while progressing. It is written in the support column when the movement comes to rest.
3. The basic rule for the cancellation of a centre of gravity indication (i.e. cancelled by a support on a part of the body other than the feet) does not apply when on all fours.
4. Direction is taken from place which is centred between the supports.
5. Distance for the rear part is judged from the part farthest in front and vice versa.
6. One step length is considered to be the length of the trunk.

The question arose as to how to write that a support arrives side by side with another. Exs 44 and 45 were presented by Muriel Topaz and accepted by Knust.

Further research

The subject of "All Fours" will be continued to the next conference. Maria Szentpál will base further research on the principles set forth in her paper. She asks I.C.K.L. members to consider these basic ideas.

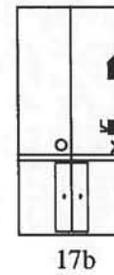
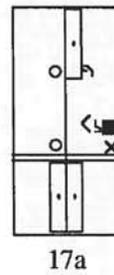
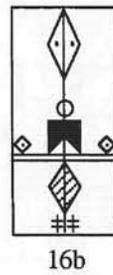
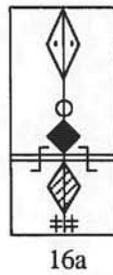
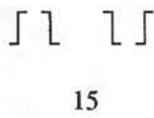
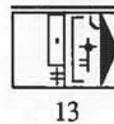
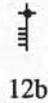
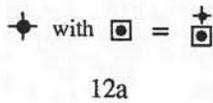
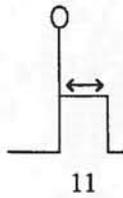
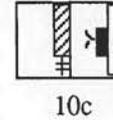
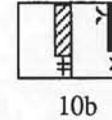
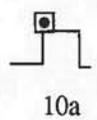
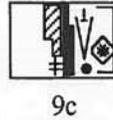
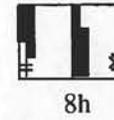
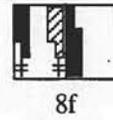
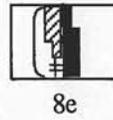
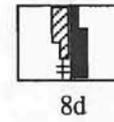
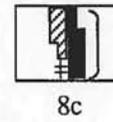
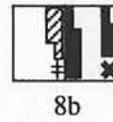
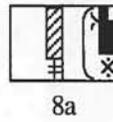
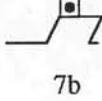
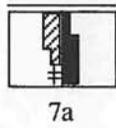
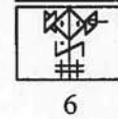
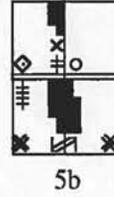
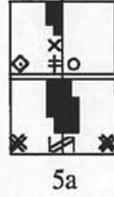
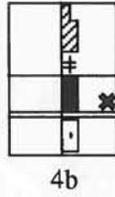
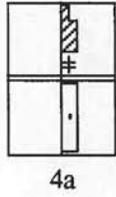
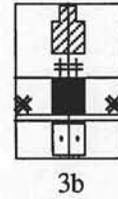
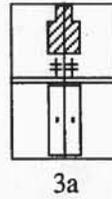
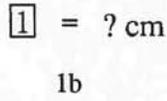
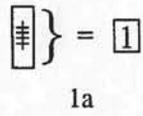
This report was prepared by:-

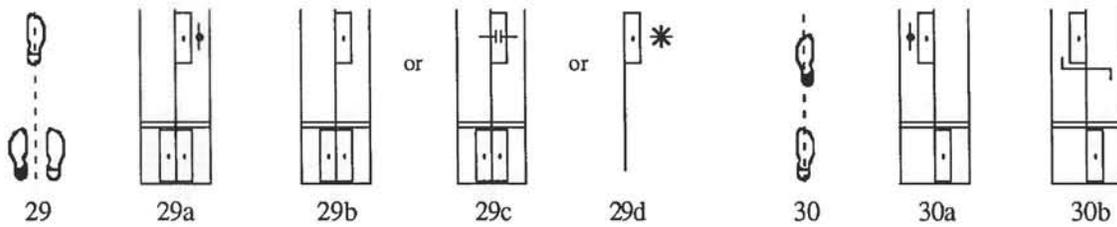
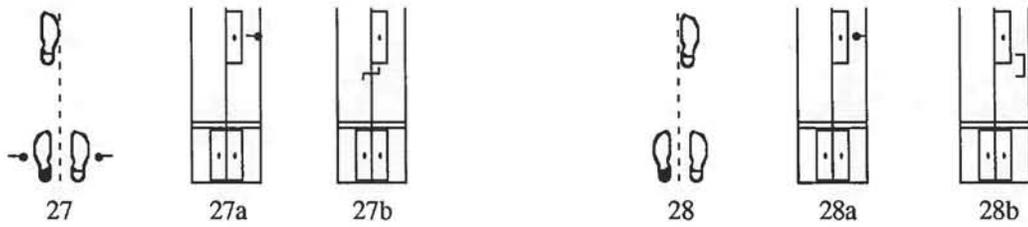
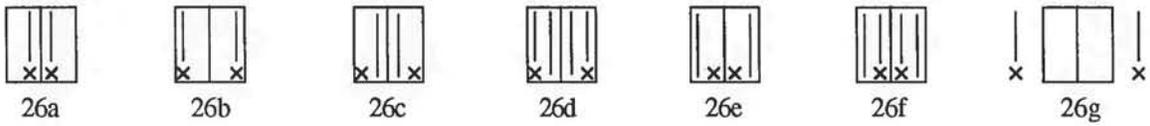
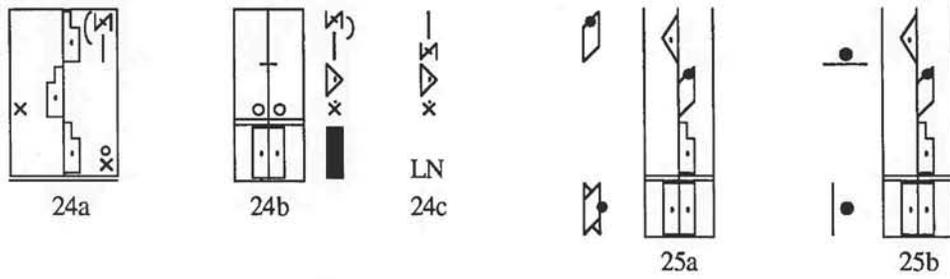
Edna Geer

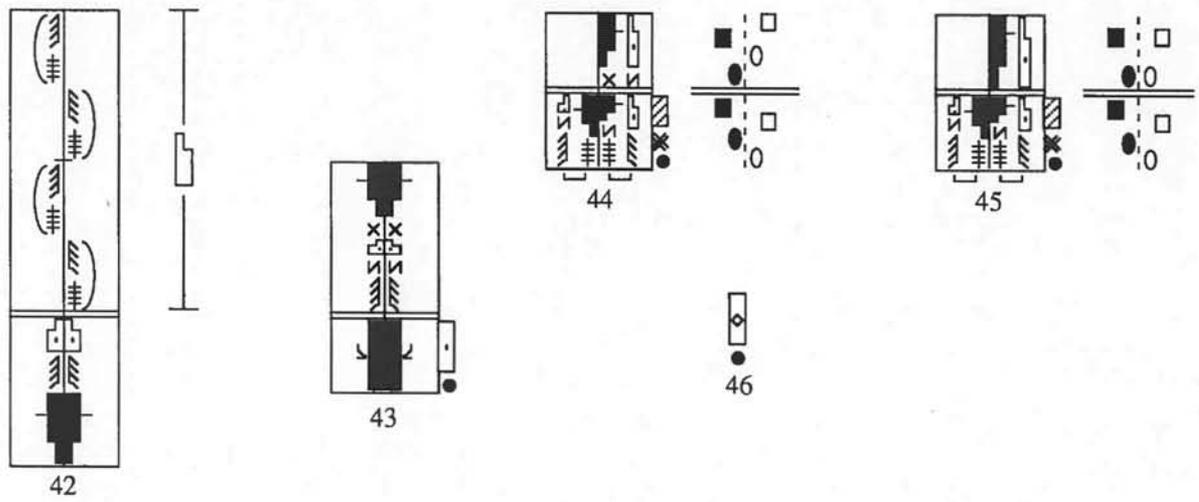
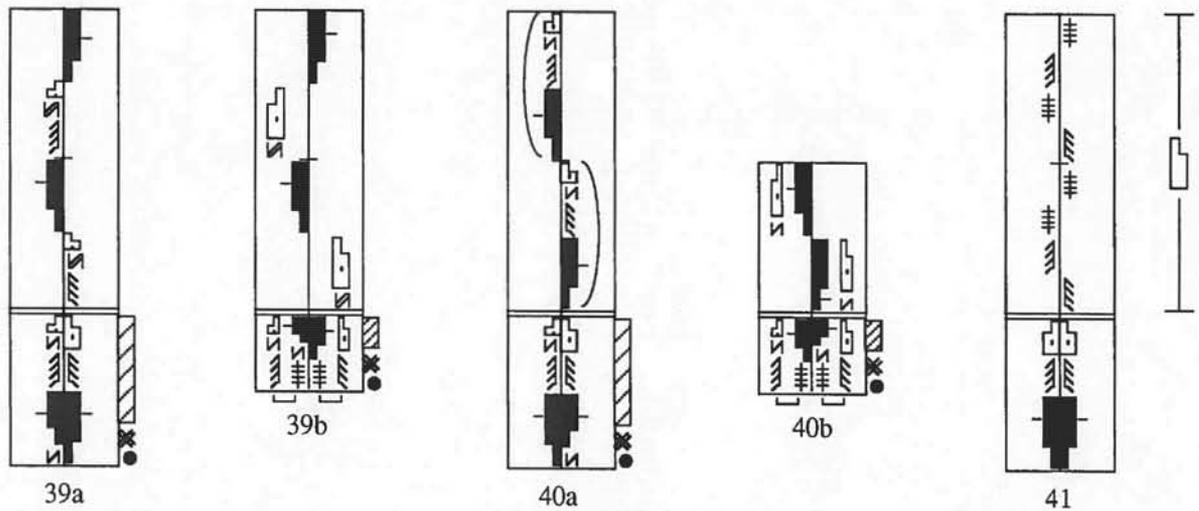
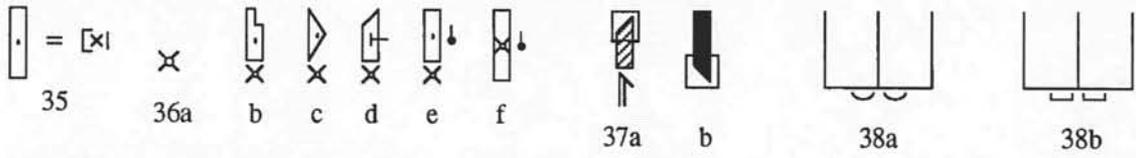
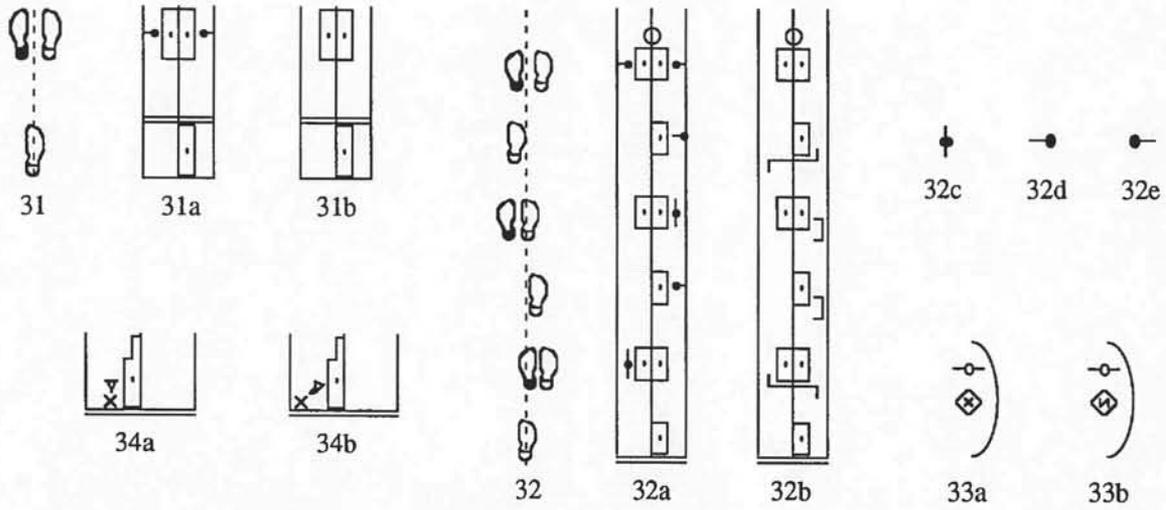
Elizabeth Lucyszyn

Billie Mahoney

EXAMPLE SHEET FOR ICKL 1973 CONFERENCE REPORT









I.C.K.L. CONFERENCE 1975Business Meeting - 8th August

- Present: Albrecht Knust, Lisa Ullmann, Ann Hutchinson Guest, Sigurd Leeder, Sally Archbutt, Mireille Backer, Edna Geer, Billie Mahoney, Maria Szentpál, Lucy Venable  
Ray Cook, Elizabeth Coughlan, Pauline Day, Rhoda Golby, Nancy Harlock, Toni Intravaia, Hettie Loman, Grete Müller, Varina Verdin, Mary Jane Warner, Irene Wachtel
- Chairman's Remarks: The Chairman opened the meeting. She explained that the fact that Committee Members were situated around London had proved a great asset as it was in this way possible for a good number of meetings to be held.
- Secretary's Report: The Secretary announced that the membership of 60 was made up as follows:  
5 Core Members, 22 Fellows and 33 Associates.  
The Secretary thanked all those who had given her assistance and saved expense for I.C.K.L. Apart from the Committee, these were Ivor Guest for very inexpensive Xerox copying, Ann Guest for the use of her duplicator and scanner and the services of her secretary, and Nancy Harlock for assistance with duplicating the papers and carrying them from one side of London to the other.
- Treasurer's Report: The Treasurer announced a balance in hand of £307.10. Much of this amount representing subscriptions which have been paid in advance.  
A Statement of Accounts will be attached to the Business Meeting Report.  
The Secretary and Treasurer were thanked for their work.
- Annual Subscription: The very small Credit Balance showed that the Annual Subscription needed particular consideration. Prices of Stationery, Printing, and especially Postage had risen to such a degree recently that, at the present Subscription rate, I..C.K.L. could not pull through.  
It was proposed to increase the Annual Subscription to £5. for members in Europe and £6. for those outside Europe. The new subscription rate to start on September 1st 1975.  
Proposed by: Lucy Venable  
Seconded by: Hettie Loman  
Accepted by a majority vote.
- Use of Income: Apart from the normal business expenses of I..C.K.L., money is used to pay the expenses of those members unable to pay for themselves, to enable them to attend Conferences and also meetings of the Research Committee - Mini ICKL.
- Financial help for Members: It was decided to continue to accept subscriptions, for those who are unable to pay, from other members who are willing to help. Donations from any member for this purpose would be welcomed and treated anonymously if so desired.
- Honorary Members: There is no provision in the Constitution for Honorary Membership. It was agreed that provision should be made for this.  
Lucy Venable's proposal that this should be put in the Bye Laws was accepted.
- Committee Reports: Copyright Committee:  
No particular exploration had been made but it was felt that I..C.K.L. should now approach the authorities to seek protection for choreographers and notators.

Lisa Ullmann resigned from this committee.  
Ray Cook was appointed to this committee.

Bibliography Committee:

No report was sent from this committee.  
There was much discussion on Bibliography work and its difficulties.  
Mary Jane Warner volunteered to work on this committee. She had a student who would be interested to do work of this kind. Varina Verdin also offered to work with Mary Jane Warner and a present member of the committee Jacqueline Challet Haas.

Publicity Officer

It was decided that this office was no longer needed. As publicity was centred on the conferences, it was thought that a News Release was the best way of dealing with publicity. It was hoped that any member able to do so would send news to a paper in his own country.

Conference Organiser

It was decided not to appoint anyone to this office as the General Committee would do the preparatory organization for a conference. It was thought that the member in whose country the conference is held would be the best person to deal with local arrangements.

Council's Officers

No change in the present procedure.

Committee for  
Conference Reports

Ray Cook offered to write a brief report of the lectures and practical sessions given at the Conference.

A Committee was appointed for the Technical Papers report as follows:

Ann Hutchinson Guest, Sally Archbutt, Ann Brown

A.O.B.

It was unanimously agreed that the President should send a letter to Mrs. Benesh to express our sympathy on the death of her husband.

I.C.K.L. Conference 1975

Business Meeting - 14th August.

Present: Albrecht Knust, Lisa Ullmann, Ann Hutchinson Guest, Sigurd Leeder.  
Sally Archbutt, Mireille Backer, Edna Geer, Jacqueline Challet Haas, Billie Mahoney, Maria Szentpál, Lucy Venable.

Ray Cook, Elizabeth Coughlan, Pauline Day, Rhoda Golby, Nancy Harlock, Toni Intraivaia, Hettie Loman, Grete Müller, Varina Verdin, Mary Jane Warner, Irene Wachtel.

Election of Officers	Chairman;	Lisa Ullmann	Proposed by Knust Seconded by Lucy Venable
	Vice-Chairman;	Ann H. Guest	Proposed by Mireille Backer Seconded by Billie Mahoney
	Secretary;	Sally Archbutt	Proposed by Lisa Ullmann Seconded by Billie Mahoney
	Treasurer;	Rhoda Golby	Proposed by Mireille Backer Seconded by Billie Mahoney

carried unanimously

Appointment of Committees

Research Committee

The Chairman thanked this Committee for all their hard work in preparing papers for the Conference.  
The present members of the Committee were re-elected; Maria Szentpál, Ann Hutchinson Guest, Lucy Venable. After some discussion it was agreed that the size of this Committee be enlarged and Irene Wachtel was elected to the Committee. The following were elected to this Committee as Associate Members to help with specific tasks; Ray Cook, Varina Verdin, Toni Intraivaia and Billie Mahoney.

Bibliography Committee

The following members were elected to this Committee;  
Mary Jane Warner, Varina Verdin, Jacqueline Challet Haas.

Copyright Committee

The following members were elected to this Committee;  
Ray Cook, Irmgard Bartenieff.

General Committee

Chairman, Vice-Chairman, Secretary and Treasurer.

Associate Members

The following observers were invited to become Associate Members of I.C.K.L.  
The invitation was accepted by: Ann Brown, Athalie Knowles, Claude Perrottet and Janis Pforsich.

The following were nominated for Associate Membership;

Peggy Hackney		Proposed by Lucy Venable Seconded by Mireille Backer
Jane Marriett	)	Proposed by Muriel Topaz Seconded by Ray Cook
Jane Edelson	)	
Lynne Webber	)	

REPORT on LECTURES and SPECIAL SESSIONS at the 1975 I.C.K.L. CONFERENCE

by Ray Cook

LABANOTATION IN ZOOLOGY

Toni Intraivaia presented a summary of her paper "An Adaptation of Labanotation to Record Animal Behaviour and Movement", the "animal" under investigation being the Jumping Spider (*Zygoballus*). Contacted at Southern Illinois University by zoologist John Davis, who was desperately trying to find a way of recording movement, Toni adapted the Labanotation staff to suit the six legged creature and its range and limitations in movement. Through enlarged drawings she showed the structure of the spider's body and the degree to which the parts are a counterpart to the human frame and hence how she had used the Labanotation staff and symbols. A film was shown in which the spiders were greatly enlarged. Toni explained that the actual recording of the movements had been done by John Davis tracing projections of each frame from the film. The undertaking illustrated the potential use of notation in providing a clearer way of describing behaviour and movement for comparison and analysis. In concluding Toni handed out pictures of spineless creatures whose movements Davis and others wished to have notated. Zoology project - any one?

THE SCORE

Experiences of a Dance Notator

Though Ray Cook did not give this as the title of his first lecture, his first session was in fact an informal talk on his experiences since 1961 when he first arrived in New York and began his career as a dance notator. Citing many interesting and amusing incidents which occurred in working with different choreographers, Ray also spoke of how attitudes toward dance and notation have changed and how much improvement there has been in understanding between notator and choreographer. In regard to reconstructions from a dance score, more people are ready now to accept the fact that there can be many valid interpretations of a dance work. The prevailing feeling amongst choreographers was that only they knew just how their works should be interpreted. When a choreographer changes a movement, it is within the same point of view, the same concept. In describing his experiences as a reconstructor Ray stressed the need to find out why the choreographer chose a particular movement and to find a way of getting this from the dancers. It is not enough to decipher symbols. Ray cited instances where addition of word notes is necessary either in giving an immediate idea of the movement involved (for example, folding a piece of cloth), or of the emotional attitude of the character portrayed, as in "The Beloved" where the performance is changed if the wife did, or did not, commit adultery when her husband thinks she did.

Practical Work on a Score

Ray's second session was devoted to illustrating points he made in his first. The opening phrases from Doris Humphrey's "Day on Earth" were written on the board and learned by the group. The first step was to look at the script and deduce all that was possible from the symbols. Then the phrase was learned physically, no indication yet being given as to tempo, this the participants had to feel and determine for themselves. This was followed by adding the music. Finally the motivation was explained. As additional information was given the attitude toward the material changed. The less information given on a score, the broader the range of interpretation which will result. The whole session was a valuable experience for all and prompted much reaction and discussion.

CORRECTIVES AND THEIR NOTATION

In Irmgard Bartenieff's absence, Janis Pforsich presented a lecture demonstration on Effort/Shape as it has been applied in Irmgard's work in New York. Janis gave a revealing introduction to Irma's career in applying Laban's theories in her work in physiotherapy and rehabilitation.

Whereas previous therapy had revolved around mechanical flexion and extension of the joints to improve range of motion, Irmgard introduced space patterns (tracing circles, etc.) and other movement "ideas" to which patients responded and hence improved. Later she applied her work to child development and also to dance training. The basic concepts used by Irmgard were introduced in order to demonstrate the growth of what began as "Correctives" to what she now terms "Fundamentals of Body Movement". These concepts include:

1. Anatomical and neurophysiological concepts in relation to muscle patterning, patterns of body part relationships, body "connections".
2. Mobilization of body weight; patterns of initiation of movement.
3. The use of breath as support for movement initiations and phrasing in relation to development of effort elements and spatial forms.
4. The rotary elements of the body parts and joints, torso and whole body; the relation of these elements to the exploration of one-, two- and three-dimensional space and the support of effort qualities.
5. Exploration of levels from lying to sitting, kneeling, crawling, standing. Locomotion in relation to the previously stated concepts.
6. Use of spatial tension, spiral forms and effort as facilitation and support of movement initiation and patterning.

#### EFFORT - SPATIAL FORM

A lecture and two practical sessions were given by Lisa Ullmann to provide an understanding of qualities of kinetic energy (Effort) and spatial form (Shape). Of particular interest to new members was the history of Laban's coming to the idea of Effort observation and recording, his earlier use of Eukinetiks and Choreutiks, and his work in factories. The concepts, terms and symbols were clearly explained and demonstrated, starting from an initial stirring within the body which evolves into a spatial form; the intent expressed by a spatial direction and leading to the purpose of movements, functional, expressive and shadow movements. In space harmony she pointed out the change from stable to labile states, the effect that each has on the performer, the understanding of movement within the Kinesphere; expression derived from the spatial aspects in contrast to investigation of expression first. It was interesting that in reading the "Day on Earth" phrase Lisa was the one to find some "inner symbols" in the notation to which she gave motivation for the phrase. During the practical sessions Lisa provided physical experience in Effort elements and their combinations and in Space Harmony sequences illustrating through symbols the basic movement ideas being explored.

#### O.S.U. 1973 WORKSHOP

In the summer of 1973 a workshop was conducted by Lucy Venable at Ohio State University to determine the degree to which Labanotation and Effort/Shape could be combined. Participants were experts in one or other of the disciplines, in some cases in both. Three movement studies were taught to a group of students, notated in Labanotation, in Motif Writing and in Effort/Shape, and also filmed. In presenting this to the ICKL conference, Lucy gave two sessions. In the first, the study choreographed by Ruth Currier was learned by the ICKL participants, working by themselves to bring the movement back to life incorporating as much quality as was suggested in the Labanotation. Next the Motif Writing version was considered and it was agreed that it added nothing after the fully structured description had been given. However, the general consensus was that the Effort/Shape added much needed information to the movement phrases. In the second session, Lucy showed a film in which Ruth Currier herself danced the study, working out versions in different counts before concluding the one we learned which best expressed her purpose.

The film also showed two other studies, one by Vera Blaine (also modern), and a ballet adage given by Allan Miles. For each of the three studies tabulations had been made to evaluate the Effort content. These were discussed in relation to what was seen on the film. In isolation, these tabulations meant little and were not of use for the study of style. However, by looking at phrasing and use of Effort elements one could differentiate certain features, discover various linking elements in the phrases, and note the clear distinction between fully realized elements and "diminished" ones. The question was left - what do we extract from a work in order to get at the characteristics of the individual choreographer and how does he/she solve the problem of communicating through the choice of movement?

#### ANALYSIS and NOTATION of the DANCES of ISADORA DUNCAN

Nadia Chilkovsky, being unable to come herself, provided a paper on the project on which she has been working for many years - capturing on paper the essence of the style of Isadora Duncan's dances. The paper was read by Mary Jane Warner. In it Nadia speaks of her childhood classes in Duncan dance, the

problems met in trying to determine the Duncan style and to reconstruct choreographic works from available sources. This project, spanning 13 years included two years work training children of little or no dance experience using the Duncan tunics, studio decor and selections of classical and romantic music. Anna Duncan and others specializing in the Duncan style were involved and the final results Labanotated. It was in reading back the scores that lack of specific description of the style became evident. Nadia's conclusion is that the real key to the style was Space Movement, the way in which the space around the body was made to move, e.g. "...in performing a high kick one person might create an impression of scooping up great flutings of air while another might seem to force a floating column of feathers over his head. The air is pushed about in a particular way to create an illusion of shape in the space beyond the reach of bodily action." Nadia then took two specific aspects of the Duncan style, rubato and suspension, illustrating them in notated examples.

#### THE HANDLING of PROPS

A very clear and practical session on handling props was given by Albrecht Knust. For his examples he took material from the chapter on this topic in his eight volume Encyclopaedia. Following the logical exposition of his concepts and their application, the group were given sequences to work out involving objects such as a cup, a stick, and a hat which made use of the basic types of grasps and indication of movement for the prop. The last sequence, an excerpt from a sword dance duet was much enjoyed by the participants.

#### VISIT BY KURT JOOSS

The visit of Kurt Jooss at the end of the conference was a delightful surprise. Kurt Jooss in addressing the members said his reasons for being in Herisau were, firstly, the occasion of Sigurd Leeder's birthday and, secondly, the fact that I.C.K.L. was holding its Conference there and he had news for the members. This was that he had been appointed the first president of the Council International de la Danse which is an Independent Department of Dance at UNESCO. In this office he would make it his task to do something for notation and recording to protect the work of choreographers. This news was received with great interest and it was regretted that there was not time for members to enjoy further discussion with Kurt Jooss.



ICKL 1975, 8

Chairmen;	Paper A -	Lucy Venable	Paper D -	Billie Mahoney
	" B -	Sally Archbutt	" E -	Mireille Backer
	" C -	Toni Intravaia	" F -	Edna Geer

Committee for Final Report; Ann Hutchinson, Ann Brown, Sally Archbutt.

I.C.K.L. CONFERENCE 1975

General Meeting - 16th August

- Present; Albrecht Knust, Lisa Ullmann, Ann Hutchinson Guest, Sigurd Leeder.  
Sally Archbutt, Mireille Backer, Edna Geer, Jacqueline Challet Haas, Billie Mahoney, Maria Szentpál, Lucy Venable.
- Ray Cook, Elizabeth Coughlan, Pauline Day, Rhoda Golby, Nancy Harlock, Toni Intravaia, Hettie Loman, Grete Müller, Varina Verdin, Mary Jane Warner, Irene Wachtel.  
Observers; Ann Brown, Athalie Knowles, Claude Perrottet, Janis Pforsich.
- The Kinetographer Great appreciation of this publication was expressed by all those who had read it. It was considered necessary to have a paper to keep I.C.K.L. members in touch with each other and with ideas on notation problems.
- It was proposed that the Kinetographer should continue as an independent paper and not be an official organ of I.C.K.L. It was agreed, however, that all members should be encouraged to subscribe and contribute to it.
- Proposed by Mireille Backer
- Seconded by Toni Intravaia  
Carried unanimously
- It was also proposed that a leaflet should be published to help the Research Committee to keep members up to date with work in progress. Each issue to deal with one topic only.
- Proposed by Maria Szentpál  
Seconded by Ann Hutchinson Guest  
Carried unanimously.
- Basic Rules Claude Perrottet offered to compile a list of basic rules from 1928 to the present day.
- Decisions Lucy Venable offered to list decisions made between 1970-1975.  
Sally Archbutt offered to help in this work.
- Next Conference It was decided to hold the next Conference in 1977. Jacqueline Challet Haas offered to look into the possibilities of holding the Conference at Crépy en Valois in France. This suggestion was favourably received. To hold the Conference at a College in England was another possibility.
- Honorary Member It was proposed to invite Kurt Jooss to become an Honorary Member of I.C.K.L.
- Proposed by Mireille Backer  
Seconded by Billie Mahoney  
Carried unanimously
- Votes of Thanks The Chairman thanked Sigurd Leeder and Grete Müller for the invitation to hold the Conference at their School in Herisau.
- On behalf of the members of I.C.K.L. the Chairman expressed deep appreciation to Edna Geer, the retiring secretary, for her sterling work and devotion to the interests of I.C.K.L. since its inception in 1959. A cheque was presented to her from members as a token of their gratitude.  
The Chairman thanked everyone who had come to the Conference and helped to make it successful, especially the Research Committee.

ICKL 1975 CONFERENCE

REPORT ON PAPER A

The Direction of the Progression and the Direction of the Path  
by Albrecht Knust

Clarification by Knust as requested by the Conference Report Committee.

Corrections for Example Sheets: Ex. 12 number is missing beneath the floor plan.

Ex. 25: Knees and hands should be supporting at the start and only the torso sign should be in the left third column. Ex. 32b: wide side movement should be in the support column.

N.B. (ex....K) means: number of the example in Knust's paper.

Subjects of Knust's paper

- I Introduction, explication and application of the concept of the Direction of the Progression  
(exs 1 - 21 K)

Purpose of this concept: first, to find a way of describing three dimensional shapes in terms of motion (exs. 21 a, b K) and secondly to make investigations in the field of space harmony possible, for instance to find out whether the directions of progression of two gestures are alike, opposite to one another or at right angles. (exs. 18b, 19b and 20b K).

- II The use of the idea and the symbol for The Direction of the Path.  
First, as an additional way to write shifts (exs. 22 - 27 K), and secondly the use of this idea and its symbol in exceptional cases in the support column (exs. 29-33b K).

ROOT CONCEPTS dealt with in this paper.

1. Two basic Types of Movement Description

- 1a Movement Description in Terms of Motion

This method is understood if direction signs are written in a support column or in a path sign (exs. 7 - 9 and 29 K).

N.B. Some extraordinary cases of supports in which this type of description must be explicitly indicated are shown in 30c, 31b, 32d and 33b K.

- 1b Movement Description in Terms of Destination

This method is understood if direction signs are written in a gesture column.

N.B. Some extraordinary cases in which a gesture is described in terms of motion are shown in exs. 17, 18b, 19b, 20b and 21 a, b. K.

2. Two basic Types of Progression

- 2a Shifting or Performing a Path

- 2a' Shifting the body weight on to another point of support

This is understood if a direction sign appears in a support column or in a path sign (exs. 7 - 9 K). It is always a movement of the body as a whole.

- 2a'' Shifting a body part out of its alignment in relation to the rest of the body (exs. 22 - 27 K).  
This type of movement must be explicitly indicated by a special sign.

In both cases, 2a' and 2a'' the direction of the chief axis of the moving whole body or body part does not change.

2b Inclining or Tilting

In tilts one end of the moving body part or of the body as a whole is free and moves and the other end is fixed and does not. This kind of movement is understood, if a direction sign is written in a gesture column.

N.B. An exception is a direction sign which is written in a gesture column above a sign for a surface, because this may indicate an inclination and/or a rotation.

Tilts are always gestures including tilts of the body as a whole (ex. 6 K).

In tilts the direction of the chief axis of the moving part (limb, body section or body as a whole) does change.

3 Points of Reference from which directions and distances are judged

3a for direction signs in the support column: the starting point of support.

N.B. If both feet start at the same time from an open position on both feet, the point below the centre of gravity is the point of reference.

3b for shifts of body parts: the natural alignment of the moving part in relation to the other body parts

3c for tilts in destinalional indications: the point of the fixed end (point of attachment).

3d for tilts written in terms of motion: the starting point of the free end.

4 Shape of movement, moving on straight or curved lines

4a In the case of one single step or a series of steps in the same direction the body travels on a straight line.

4b In the case of single shifts of body parts the part travels on a straight line

4c In the case of tilts the free end performs a curve around the fixed end as central point in two cases, first, if the tilting part is one solid piece having no in-between joints and secondly, if the moving part does not contract nor extend while tilting.

If there are in-between points there is a second rule that the curved performance is only understood up to ninety degrees of tilt. If the degree is higher, the performance on a straight line is understood (exs. 2 and 3 K). This straight line is the chord of the respective curve. It is, however, doubtful whether the latter performance can still be defined as a tilt.

4d If tilts are written in terms of motion, the direction of the motion is a straight line.

5 The indication of distances, use of distance signs such as X and V

Distances are always judged from the respective point of reference (see points 3 a - d of this paper).

5a In the case of supports on the feet (standing, stepping and jumping) a defined measurement is possible. The absence of distance signs means the normal distance (N) between two points of support, i.e. one step length. Larger or smaller distances are indicated by distance signs according to an agreed upon scale of step lengths.

5b In the case of ordinary gestures (tilting type) defined measurement is possible. The absence of distance signs means the normal (N) distance, between which the situation of the fixed end and the free end of

the moving part equals the length of its chief axis. The distance signs refer to the flexed or extended state of the moving part.

5c In the case of the description of ordinary gestures (tilting type) in terms of motion no length is understood. Comparative lengths can be indicated by the signs for performing at a small or large scale such as  and  (see exs. 23 - 25 and 27 K). Because in this case the direction of the progression is measured, the distance signs refer to the distance between the starting and finishing point of the free end.

5d In the case of shifts of body sections and parts no distance between the points of reference, i.e. the point of natural alignment and the finishing position is understood. Comparative lengths can be indicated by the signs for performing at a small or large scale (exs. 23 - 25 K).

N.B. If exact indication of distances are needed, scales of metrical measurements could be established (see ex. 28 K).

REPORT ON CONFERENCE DISCUSSIONS

Discussion of this paper brought up many related points and the need for general clarification (see above: the root concepts). There was particularly no agreement about the symbols for the following two ideas:-

- Direction of the progression (description of gestures in terms of motion)
- Shifts of body parts and body sections.

SYMBOLS

for the direction of progression

Sign proposed by Knust: M (M stands for motion)

Objections: The existing use of letters in our system (C for head, T for terra, floor) is a disadvantage, more should not be added.

for shifts of body parts and body sections

Sign proposed  by Knust. The arrow has already been used

1a to show the direction and the shape of a path in floor pattern sketches



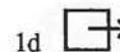
1b in the sign for the direction of a path



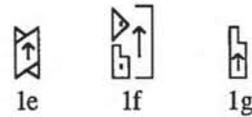
1c in the key for movements in relation to the direction of the path



1d in the sign for the front in relation to the direction of the path



1e in the sign for turns in relation to the direction of the path



1f The arrow could be written either in an addition bracket beside the direction sign (see exs. 24, 25 and 27 K).

1g - i or in a direction sign (see exs 22/23 and 26 K).

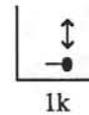


Objections: The device of an arrow is too well known to allow for the use of  (which suggests forward, or upward) in direct connection with sideward and backward symbols. Ex. 1h, i. Leeder uses an arrow to show the direction of "flight", that is, of travelling in an open position. Ex. 1j. It seemed dangerous to give the arrow a different meaning from that universally established.

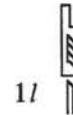


Sign Proposed:  By making a double headed arrow, there would be less conflict with the usual meaning of an arrow.

Objections: The idea of "motion" is not really suggested. There is a conflict with the use of such an arrow on floor plans to indicate "return journey" (retrace path). Ex. 1k.



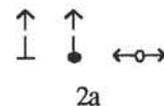
Sign Proposed: DBP It was realized that "motion" for gestures is movement away from starting situation of the extremity of the limb, thus for a right arm gesture the right hand could be written within the direction symbol, Ex. 1l.



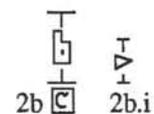
Objections: Though the logic was recognized, the movement concept was considered to be other than the DBP idea.

For Shifting

Sign Proposed:  The arrow was also considered for writing shifting, especially for small shifts which would be written with pins, Ex 2a. This usage was left open.

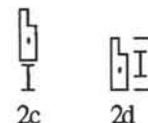


Sign Proposed:  Knust agrees to use of a path sign for shifts, Ex. 2b, provided that the direction sign is written in the path sign.



Problem: For quick movements the path sign can look like two tacks either side of the direction symbol. Ex. 2b.i

Proposed Placement: The path sign could be used as a pre-sign, Ex. 2c, or within the addition bracket, 2d.

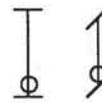


Conflict: Such usage already exists to show that the extremity of a limb travels on a straight path. Thus it cannot in all circumstances be used for shifting.

Alternate Placement: Writing the path sign within the direction symbol 2e.



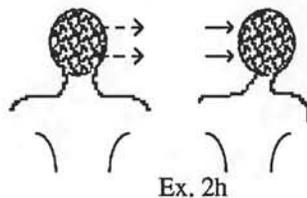
Proposed Addition: In Motif Writing a path sign means for the body as a whole. To show that it is a path made by a part of the body, the Body Hold is placed within the path sign, Ex. 2f. This same idea could be used to specify that a shift is intended, Ex. 2g.



2f

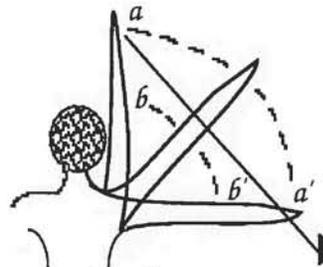


2g



Ex. 2h

Distance travelled:  
Equal for all parts



Ex. 2i

Distance travelled:  
for hand: a - a'  
for elbow: b - b'

A new proposal for writing shifts is based on the consideration that in shifts of the body as a whole (in steps) and of body parts (in gestures) each section of the moving unit travels the same distance (2h), while in tilts the free end of the moving unit travels the longest distance, the following sections increasingly less and the fixed end does not travel at all (2i).

Sign Proposed: Concept: All parts of the limb travel an equal distance at the same time, Ex. 2j. Many were in favour of such use of the equals sign. This idea has already been adopted for equal amounts of rotation, Ex. 2k which shows that pelvis and chest "travel" (in a rotary manner) the same distance.



2j



Objection: Knust states that in tilts the degree of tilt is the same amount for each part of the limb, and the limb also moves in one piece, as in a shift.



2k

Reply: It is not the degree we are dealing with but the distance travelled.

Problem of Analysis of Direction of a Shift

Unlike the reference used for the Direction of Progression (Motion) shifts have traditionally been described in relation to the normal situation for that part, that is, to a central point. How can this idea be indicated in the way of writing shifts? Or should this rule be taken for granted?

Sign Proposed:  Direction is described as "away from the point of reference", hence "motion away" might be added to the direction sign, Ex. 2l.



2l

No solution was reached.

REPORT ON PAPER B - TRACK PINS

by Ann Hutchinson and Maria Szentpál.

Corrections to the Paper.

Page 2, para. 4: Track Pin Convention.

In all "a" examples (16a - 20a) draw the track pins as in Ex. 7 & 8.

In all "b" examples (16b - 20b) draw the track pins as Ex. 5a, using only the forward ones.

Ex. 21: The drawing is misleading. The foot drawings should halfway overlap.

Exs. 27-33h: Note that in M. Sz. notation all pins are drawn in the inner subsidiary column.

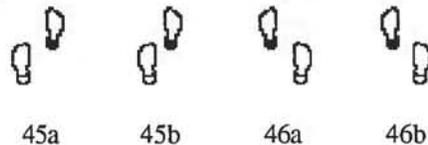
Ex. 49b: The pin near the right forward diagonal sign should be: 

Ex. 37d: The pins should be: 

Ex. 41d & 43d: The pins should be: 

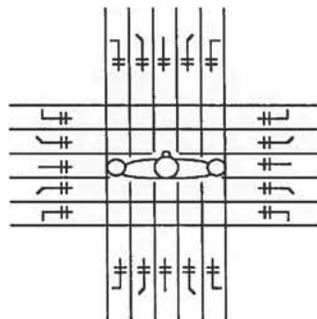
Ex. 44d: The pins should be: 

Ex. 45a, b, & 46a, c,: Foot print design should be:

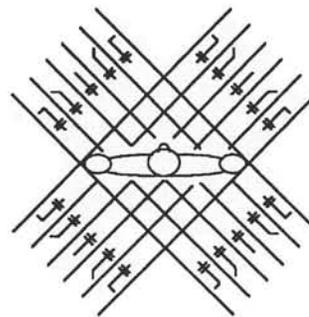


Agreements

1. The need for track signs (unanimous).
2. Definition: Track signs relate to the sagittal, frontal/lateral and diagonal centre lines of the body.
3. Sign for the sagittal centre line of the body: 
4. Basic sign to be modified for different tracks: 
5. The majority of conference members were in favour of using the complete set of track signs as in 5a and 5b below, (in the Paper see Exs. 5a, 7, 8, 16a, 17a, 18a, 19a, & 20a) and not in favour of the proposed convention. (Ref. Track Pin Paper, Page 2, para. 4 and Overview of Pin Problems, last para. Ex. 4d.)



5a



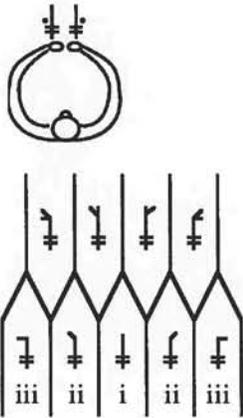
5b

6. Track signs be used to express the relationship of the arms to the centre lines of the body, both for arm gestures and supporting on the hands.

Technical Report on Research Paper B.

Unresolved Points

1. The need for "in-between" tracks was recognized. Signs to be used unresolved. Range of signs to be experimented with:



c) Suggested sign for "at the centre line"

b) Suggested signs for "in-between" tracks

a) Basic track signs:

- i) "on the centre Line" or "in the centre track"
- ii) Diagonal tracks (on which  and  lie)
- iii) Normal "side" tracks for the arms, beside the torso, ().

These signs agreed upon

2. The question of exact performance for limbs "on" or "at" the centre line when different states of flexion and rotation are involved.
3. The use of frontal/lateral and diagonal tracks: Further examples needed.
4. Further investigation and experimentation needs to be carried out in relation to the use of track signs for the relationship of legs to the centre lines of the body in gestures and supports.
5. The question of whether leg rotations change the width of tracks for the feet.

Some colleagues understand that, in a support, the centre line of a track goes through the middle of the foot, i.e. in leg rotation the centre line of the track will move with the middle of the foot.

Other colleagues understand that the centre line of the support goes through the centre line of the limb, i.e. the centre line of the track will not vary with rotation. They recognize there is a problem in relation to the writing of third and fifth positions.

6. Tracks for All Fours (Arising from Paper C - All Fours)

The question of tracks for the hands and feet when the torso is  on all fours and when there is a divided front on all fours.

General agreement:

- a) If only one hand moves the former track will remain.
- b) If both hands move but there is no change of front, the question of divided tracks will arise.
- c) If the shoulders turn there will be a divided front.



The Research Committee were asked to present a further Paper at the 1977 Conference dealing with the above points.

For Use of black pins in relation to Foot support (Ref: Text, page 3): See Report on Paper E.

REPORT ON PAPER C

Support on all Fours by Maria Szentpál

Corrections to the Paper

Text Page 3, Convention V, para. 1: For (5a", b") read (6a", b")  
For (5a', b') read (6a', b')

Page 5, Starting Position, 2: Read "...and therefore the position of the torso has always to be written."

Page 7, 12. Hold sign, b/ Note: For Ex. 36 read Ex. 38.

Page 9, 13. Read the following "... or when one part of a pair has a standard direction (47, 54, 55) the counterpart a DBP (48)..."

Page 9, 15. In first sentence and note read (65d, 66c, 67).

Page 12, h, i, j, k, should be  instead of .

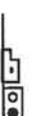
Examples

Ex. 4e. Correct pins - I'm not sure to what.

Ex. 13 & 14. The feet should be deep level and   in the last two steps and in both starting positions.  In 14 it should be: 

Ex. K 16: The hands should be  

Ex. 19   (not just  )

Ex. 23, 25 & 34: The torso direction is missing in the starting position.   

Ex. K 26: The knees should be 

Ex. 25 Should be 

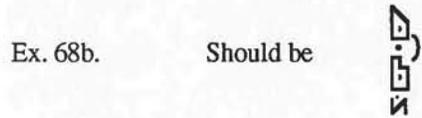
Ex. 31 Pins need to be corrected but I'm not sure to what.

Ex. K 34: Both pins   
Ex. K 40a: The hands should be 

Ex. 48   instead of  



Ex. K 64: Correct pins - don't know to what † or ‡



Ex. 69b. 70a. The distances in these examples (\*, †) were questioned.

### General Remarks

Although four research sessions were spent in discussing this Paper it was not possible to reach any total agreement and final conclusion on the Paper as a whole. As a result Maria Szentpál requested that the ideas in the paper be tried out in many contexts before the next Conference in 1977.

The following points were raised:

Text, Page 2. Convention I: More precise wording was recommended, viz.

"In supporting on two feet, place does not mean under the point of attachment, i.e. the hips, but on either side of the centre line of the body (Ex. 1 a); when supporting in place on one foot the centre line of the body shifts to that foot (Ex. 1 b)."

Text, Page 2. Convention II: More precise wording was recommended, viz.

"When supporting on the hands in place (Ex. 2a) the direction of the support as well as the arm gesture is taken from the respective shoulder."

On Convention II, 2b, M. Szentpál accepted the DNB's comment (see Comments 4).

Text, Page 2. Convention III: Further investigation needed. (See Tech. Report on Track Pin Paper B).

Text, Page 3. Convention IV: Further investigation needed.

Text, Page 3. Convention V: Further investigation needed.

Text, Page 5. D The System of the Split Body

Maria Szentpál asked the Conference to accept the Paper as a first attempt to solve All Fours problems. She stated that she uses the Split Body System (SpB) for sagittal plane movements. For complicated movements she uses a mixture of DBP and SpB. She thought the use of SpB would be mainly for simple gymnastics and be easier for starting positions than DBP.

M. Szentpál asked the Conference to consider giving trial to the SpB concept but asked that the Rules should not be changed, but where need be a glossary should be made for exceptions and the reason for this exception put forward as a rule which will fit into the proposed rule. She requested that examples should be sent to her for future practical sessions.

Discussion points arising:

The question of a key for SpB.

The question of levels for hand supports in SpB.

The question of the distance between hand and foot supports in SpB.

The question of the normal state of rotation in hand supports.

The question of the normal situation of the knees when kneeling and on all fours, i.e. together or slightly apart.

The question of whether non-swivelling hands should be regarded as normal for turns on all fours. (It was accepted that on feet alone swivelling is normal, and that on hands alone non-swivelling is the normal).

The question of tracks when on all fours. (See Report on Paper C - Track Pins).

The question of whether resultant movement of the trunk needs to be written in the SpB system. (Knust was of the opinion that it should be written).

The question of two rules for place - one for position and one for movement.

The question of clarification that on all fours resultant arm and leg gestures do not mean lifting the arm or leg.

The number of rules for the SpB system and their relationship to the SpB concept.

The question of the use of the retention sign in movements on all fours.

The question of whether, when any body part is written in the ISC, it should be tied to either the support or gesture column with an angular bow.

The question of whether shifting the whole torso should be able to be written, or only a shift of the centre of gravity.

Page 7, E The System of Directions taken from a Body Part (DBP)

M. Szentpál asked the Conference to consider giving trial to the DBP concept, but asked that the Rules should not be changed. She requested that exceptions be placed in a glossary and the reason for such exception put forward as a rule which fits into her proposed rules. She also asked that examples should be sent to her.

M. Szentpál also stated that the DBP system does not have to be mixed with the SpB system. All examples written with a combination of SpB and DBP could be written with body part in SC and gesture direction added in GC, or with pure DBP.

The Committee proposed the following clarification of the Basic Rules for DBP:

The DBP system is based on the rules of the Standard Cross, with the exception of the point of reference for directions. The point of reference can be: -

1. In the case of successive movement:

- |                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Text<br>Page 7, Rule 1 | <ul style="list-style-type: none"> <li>a) The point at which a body part is supporting or its previous point of support.</li> <li>b) The intersection of the floor and the vertical passing through a body part not on the floor.</li> <li>c) The centre line of paired body parts, as with  or  in a direction sign. The direction is on the centre line between the two paired parts. (This could also apply to hand plus foot, e.g. )</li> </ul> |
|------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Page 8, Rules 2, 3

Note: The body part which is chosen for the point of reference and which bears the name reference will be called "y".

The body part which takes its direction from "y" is named the referring part and will be called "x".

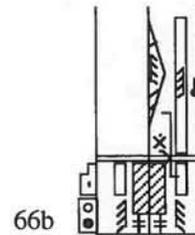
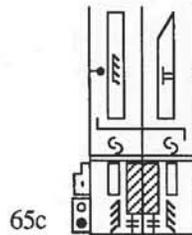
2. The rule presented in Maria's paper is changed.  
In the case of simultaneous movements:  
When "x" and "y" move simultaneously "x" takes its direction from "y's" arrival point.

Page 9, Rule 15

When "x" and "y" move simultaneously and "x" refers to "y's" previous point of support, a staple is used.

(Exs. 65d, 66c, 67. staple not needed.

Exs 65c, 66b, add staple as below).



Page 8, Rule 4

The DBP system has only mono-tracks.

Page 8, Rule 5

Black pins next to a DBP direction have the same meaning as in foot positions.

*(handwritten: "Distance is 1 foot length from the two nearest points of support")*

The following two rules, proposed by Irene Wachtel, were accepted by Maria as they made theoretical sense. However they need thorough practical application in many different contexts.

Page 8, Rule 6

Distance is taken from "y" to "x" in all cases - gestures and supports.

Page 8, Rule 7

Level is taken from "y" to "x" in all cases -- gestures and supports. *(handwritten: "In middle level in DBP the dot is omitted.")*

#### Discussion points arising:

There was in general a favourable reaction to the DBP concept by members of the Conference.

It was felt by some members to be a destinal form of writing, i.e. that the direction symbol registers first and then the body part in the symbol.

DBP was felt to be simple for the writer, but in some cases to pose problems for the reader.

The major problem was where to begin to read. Some members preferred to establish the leg supports first; others started from a direction symbol not containing a body sign, where this was applicable.

Some examples containing many DBPs took some length of time to read by some members.

Text

Page 9, Rule 15

The validity of the particular use of the staple in Exs. 65c and 66b was queried by some members as not being identical to its present use.

The use of  $\curvearrowright$  (as proposed at the 1973 ICKL Conference) in Ex. 47 was also questioned. Maria Szentpál stated that she used it to mean "neither bent nor stretched". As this is not yet an officially adopted sign, she agreed to change it to  $\square$  in this example.

Summing up by Ann Hutchinson Guest:

"All Fours Paper C. reflects work in progress. Much more work and application is needed to see what is logical to incorporate into the Laban system as a whole."

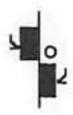
CORRECTIONS TO REPORT ON PAPER C

Page 1 and 2 of Report on Paper C:

Under "Corrections to the Paper"

We apologise for the slip-up in typing unanswered questions and not the results.

Ex. 4e	Should be:	Count 2	⌘ ⌘
		Count 3	⌘ ⌘
		Count 6	⌘ ⌘
		Count 7	⌘ ⌘
		Count 8	⌘ ⌘



Ex. 13 & 14: The last two steps should be:  
 The wording should be improved to:  
 "In 14 the illustration for ct 1 should be:"

Ex. 31 The track sign should be: ⌘

Ex. 64: The question came up: "Should feet and knees use † track signs and hands and elbows forward track signs: ⌘?  
 (This question was not settled.)

REPORT ON PAPER D - SHAPE WRITING

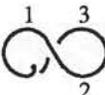
by Ann Hutchinson

CORRECTIONS and AGREED AMENDMENTS

Title: The term "Indication of Design" should be used instead of "Shape Writing"  
 Page 1. Put explanation of three dimensional shape on page 8 where it is illustrated.

Circular path sign:  should be: .  
 Page 2. Ex. 4g: Suggestion:  be added below indication of timing to specify what the action strokes mean.

Ex. 4h: Timing for the shape path is wrong, it should be:   
 At bottom of page add: "The sign for Time and its variations are still on trial officially."

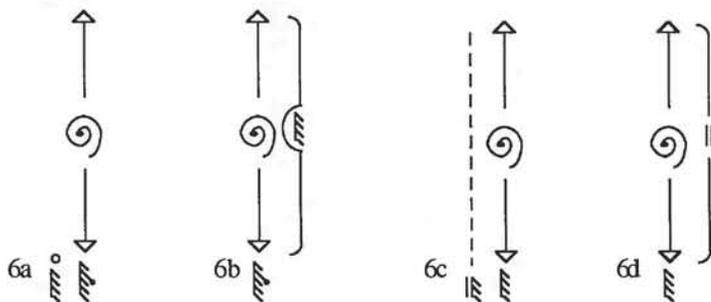
Page 3. Ex. 5a: The design was poor and has been changed to: 

Para. 6: Part Performing Shape. The following wording was suggested as being clearer: "A design in the air may be made by a body area, a limb, an extremity (fingers, knee, elbow, etc.) or a surface. Depending on the placement of the limb and situation of the shape, flexion, extension, rotation, and inclusion may need to take place. In most cases this will be obvious, automatic, and need not be written.

Inclusion, Exclusion of a Part.

Each part drawing a design tends to include the proximal part, e.g. the hand tends to take part in finger designs, the lower arm in hand designs, upper arm in lower arm designs, and so on.

When a proximal part is to be excluded, a hold sign should be written, as in 6a, or the exclusion sign used, as in 6b. Passive participation can be indicated by a dotted line, as in 6c, while specific inclusion is shown by the inclusion bow, 6d."



Page 3. Last para: The signs  and  should be written inside diamonds.

Page 4. End of para two: Change the wording to: "The understood directional key is .  
 The key  or  may also be used."

In the next para. change the wording to: "In examples where no surface is indicated and the limb does not need to make adjustments (flexion, extension, etc.) to perform the design, the surface is understood to be at right angles to the shaft (longitudinal axis) of the limb. If the situation of this imaginary surface is not at a 90° angle to the extremity of the limb, the situation of the surface must be stated. (See Ex. 10.)

Page 5. Add "or" between the indications  and  (i.e. surface may be flat or curved).

Ex. 9b, 9c, 9f, 9g: The words "floor", "ceiling", "wall", should all be in quotes. It was suggested that another letter (design) be used instead of M since M is laterally symmetrical. Ex. 10a, etc.: Add wording that the surface can be curved or flat, but only flat surfaces are shown in the illustrations.

Page 4. For Ex. 8a) add wording: "the shape is centered in this area".

Page 7, 8.

Para. 14: "Deviations from Plane" was dropped as it required much more work. It is to be redone and submitted later.

Page 8.

Change the heading "Forming a Shape" to "Forming a Body Shape".

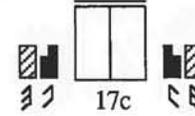
Page 9.

Add for Ex. 17b: "A shape is cancelled by  $\odot$  or  $\wedge$ , or by an action which obviously breaks the shape."

Ex. 17c: For clarity the starting position for the arms should be:

Ex. 18a: Add wording: "Here the shape is written in parentheses to show the end result which the structured movement should

produce. Such use of parentheses is as in written language, an additional piece of information, a reminder."



Page 10.

Examples of Shape Writing have been corrected and the revised sheet is attached.

\* \* \* \* \*

COMMENTS IN GENERAL

Much of this paper was accepted as it stood.

Recommendation: Trial of all Design Indications for many types of needs.

Further work on three dimensional designs and deviations from a plane.

INDICATION OF A SURFACE

Agreed:

The idea of a surface on which the design is "drawn".

The need for indication of both a flat surface and a curved surface.

The need for a combination sign which does not indicate specifically flat or curved.

Under consideration:

The following signs:

"a surface", "any surface":  a (any) flat surface:   
 a (any) curved surface: 

Indication of range of possible surfaces:

Majority preference:

etc.

Minority preference:

etc.

Problem: When the is on the

surface floor,

does use of the different possible drawings of , , , etc. give an indication of which direction the design faces?

The following illustrations, in which the design is a J, are seen from a bird's eye view:



This idea came up only at the very end of the conference and so was not discussed.

REPORT ON PAPER E - USE OF PINS

This report has been organized to make future reference to this material easier. It does not indicate the sequence in which the material was discussed.

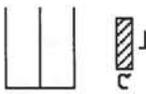
I. Accepted and Understood Usage of Pins

- a) When used as parts of Body signs 
- b) When used within turn signs 
- c) " " for front signs 
- d) Pins within direction signs 
- e) On floor plans 
- f) Pre-staff indications of people 

II. No Problem in Meaning but question of Which System of Reference to use may arise:

- a) With addressing signs 
- b) With Pins with dynamic signs 
- c) For deviations 

III. Categories Involving Questions

- a) Next to steps 
- b) " " Leg Gestures 
- c) " " Arm " 
- d) " " Torso and Head Movements 
- e) Isolated Pins 

Answers to Category III will be given within the report, as each logically comes up. (They are marked IIIa, IIIb, etc.)

DISCUSSIONS ARISING FROM THE CHARTS

- 1. System a) Agreement { Isolated pins have been and should continue to be used for small single movements, i.e. slight movement toward nearest Cardinal Direction (using  or  ) (Ref. IIIe).

- 2. System b) The "Satellite Centre" idea is not new. It has been in use since the early days for slight displacement from established situation, particularly used by Knust for vibrations (small movements in counter direction).

Objection: introduction of a new system of reference.

Argument: the idea is not new. Clarification of the idea, giving it a name and a sign is new.

Opinion of majority: this method (system) of description should remain.

Proposed Keys:  to indicate Cross of Axes at the extremity.  
No decision.

Proposed Name: Ann Hutchinson, who previously had used the term "Satellite Centre" for this movement analysis and key, proposed that "Distal Centre" might be more acceptable.

No decision.

Unresolved Proposal: That a small line be drawn across the pin to indicate that the movement is at right angles to the shaft of the limb.

Question: Will writing  $\bar{\delta}$ ,  $\bar{t}$  etc. help? Is it necessary to add the line?

Consensus: Yes, it would help in the analysis of the movement.

Examples were put forward, comparing System a) with b).

3. Systems c) and d): Comments: Some, including Knust, were in favour of the modified pins. Others felt there would not be much use for them. If these systems were needed in a score the key should be put into the Glossary.

Unresolved

Suggestion: The appropriate key  or  be placed next to the pin.

Objection: This key might appear to refer also to the main movement.

4. System e) Monopins:

Question: Why is there a need for monopins?

Answer: Ann put forward the following explanation (here slightly amplified to make it quite clear):

How would you write a small circular movement, using pins?

If the arm is  as in the example here, the choice of pins is simple, the writer would only hesitate, perhaps, in deciding how the circle started or ended.

In Ex. 4a) the a) System Pins are used. 4b) shows use of the b) System Pins, with 4c) showing the same pins with the stroke across added.

Now place the limb  and produce the same small circle, what pins will be used? Maria volunteered Ex. 4d) as her standard way of writing such circles, explaining that as a convention she uses the same pins no matter where the limb is situated. Then she does not have to spend time analysing the precise pins for each different placement. Claude Perrottet volunteered Ex. 4e). Ex. 4f) gives the correct pins according to system a), and 4g) the correct pins according to system b). Both of these take several moments to figure out.

Claude and Maria both had the desire to write a series of pins that looks like a circle, as does the same thing written with monopins, as in Ex. 4h). If deciding what to write for  takes time, what about

such situations of limbs as , or  etc?

If monopins are used, than all will be written in the same way, Ex. 4i). If placement of the limb is  or  use of tacks might be easier, as in Ex. 4j).

- Question: How are monopins to be read, i.e. interpreted?
- Several people had difficulty in following the explanation based on a magnetic compass. For all directions except  AND  the idea of  meaning "upward",  meaning "downward", and  meaning "clockwise" and  "counterclockwise" suited most people.
- For  and  one has to learn the convention of placement of the circle of pins.
- Comment: A better key for monopins should be found.
- The proposed key:  was thought to be too easily confused with 
- Suggestions put forward: 3a  3b  3c 
- Recommendation: The need for and use of monopins be tried out.
5. Cancellation of Pins { A momentary displacement can be shown by a pin in a vertical bow, as in Ex. 5a).  
 Unresolved {  and  can be used when the timing of the displacement and timing of the return are not even and/or continuous, Ex. 5b & c.  
 Suggestion:  could be used meaning centre, centre point, just as  is the centre point of directions.
6. Writing of Shifts { Two ways of writing small shifts with pins were proposed: Ex. 6a and b. Following the suggestion that major shifts might be written with an equal sign, as in Ex. 6c, Maria proposed that the equal sign be added to a pin to show a small shift, as in 6d, e and f; they could be drawn at right angles to the shaft of the pin, as in 6g and h. (The latter is a suggestion which did not get fully circulated).
7. Intermediate Directions Agreed: Black pins next to arm direction symbols shall mean relationship, Ex. 7a  
 Agreed { (Ref. III, c). The ballet positions of the arms should eventually be written with track signs. But track pins cannot be used for this until what they mean in performance has been defined.
- Unresolved { Recommendation: If a pin should indicate an intermediate direction, the pin must be tied to the direction symbol.  
 Suggestion: A staple should be used to tie the pin to the direction sign, as in Ex. 7b.  
 Knust preferred 7c, stating that the staple should be included in the timing.  
 Objections: Some did not like such use of the staple.  
 Suggestion: Use of a bow for the same purpose: Ex. 7d and e.  
 Objection: It looks like a touch indication; also a timing problem.
8. Pins Based on  for Positions of the Feet  
 Idea Accepted { Maria presented the idea of using white pins for positions of the feet when the relationship is always that of one foot to the other, regardless of the rotation of the legs.  
 (See overview of Pin Problems 2).  
 In Ex. 8a, b, c, d, e, though the legs are rotated in different directions the feet have the same relationship one to the other.  
 Proposed: A clear explanation for such use of the white pins to be found.





**INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN**

**Proceedings of the Tenth Biennial Conference**

**9-19 August 1977**



**ICKL**

held at

**East Sussex College of Higher Education**

**EASTBOURNE**

**England**

I.C.K.L. 1977 CONFERENCE

GENERAL REPORT

(Page 1-14)





THE INTERNATIONAL COUNCIL OF KINETOGRAPHY LABANTENTH BIENNIAL CONFERENCEProgrammeMonday, August 8

Welcome

Tuesday, August 9

9.0 Fellows' Meeting  
 11.0 RC Briefing on Technical  
 Procedures at the Conference  
 2.0 Technical Session  
 4.0 " "

Wednesday, August 10

9.0 Technical Session  
 11.0 " "  
 2.0 " "  
 4.0 Business Meeting  
 7.30 Lecture: Lynne Weber  
 The University of Pennsylvania  
 Labanotation Computer Project

Thursday, August 11

9.0 Technical Session  
 11.0 " "  
 2.0 " "  
 4.0 " "  
 7.30 Lecture: William C. Reynolds  
 The Radcliffe Foundation  
 Notation Research Project

Friday, August 12

9.0 Business Meeting  
 11.0 Business Meeting

Saturday, August 13

9.0 Technical Session  
 11.0 Business Meeting  
 2.0 Technical Session  
 4.0 " "  
 7.30 Lecture: Mary Jane Warner  
 The Gavotte de Vestris as  
 evidenced in the notation of  
 Théleur.

Sunday, August 14

11.0 Technical Session  
 2.0 " "  
 4.0 " "  
 6.30 Dinner & Social Evening  
 to celebrate the 75th Birthday  
 of Sigurd Leeder

Monday, August 15

9.0 Technical Session  
 11.0 " "  
 2.0 Business Meeting  
 4.0 Technical Session

Tuesday, August 16

9.0 Technical Session  
 11.0 " "  
 2.0 Lecture: W.C. Reynolds  
 (Part II)  
 4.0 Technical Session  
 7.0 Short Lectures with Practical  
 Session:  
 Claude Perrottet -  
 "Wagging while Walking"  
 Minerva Jonsdottir -  
 Notation in Iceland  
 8.0 Business Meeting

Wednesday, August 17

9.0 Technical Session  
 11.0 " "  
 4.0 Fellows' Meeting  
 7.30 Business Meeting

Thursday, August 18

11.0 RC Summary and Guidelines  
 for future Technical Work  
 2.0 Fellows' Meeting  
 4.0 Business Meeting

Friday, August 19

Departure

Members present at the 1977 Conference

ALBRECHT KNUST	President	Core-Member,	Fellow	Germany (W)
LISA ULLMANN	Chairman	"	"	U.K.
ANN HUTCHINSON GUEST	Vice-Chairman	"	"	U.K.
SIGURD LEEDER		"	"	Switzerland
SALLY ARCHBUTT	Hon. Secretary		Fellow	U.K.
MIREILLE BACKER			"	U.S.A.
JACQUELINE CHALLET-HAAS	Bibliography Committee		"	France
EDNA GEER	Executive Committee		"	U.K.
NANCY HARLOCK			"	U.K.
MINERVA JONSDOTTIR			"	Iceland
BILLIE MAHONEY	Research Committee		"	U.S.A.
GISELA REBER			"	Germany (W)
WILLIAM REYNOLDS			"	U.K.
MARIA SZENTPÁL	Research Chairman		"	Hungary
MURIEL TOPAZ			"	U.S.A.
LUCY VENABLE	Research Committee		"	U.S.A.
VARINA VERDIN			"	U.K.
IRENE WACHTEL	Research Committee		"	U.S.A.
MARY JANE WARNER	Bibliography Committee		"	U.S.A.
BRYCE COBAIN			Associate	U.K.
RHODA GOLBY	Hon. Treasurer		"	U.K.
ELINOR HINKS	Technical Chairman		"	U.K.
RICKY HOLDEN			"	Belgium
HETTIE LOMAN			"	U.K.
GRETE MULLER			"	Switzerland
CLAUDE PERROTTET			"	Switzerland
LYNNE WEBER			"	U.S.A.

Good wishes for the Conference and regrets for being unable to attend were received from: -

Irmgard Bartenieff, June Kemp, Diana and Roderyk Lange, Vera Maletic, Ann Brown, Toni Intravaia, Patti Howell Phillips, Dorothea de Vries Hoffmann, Athalie Knowles, Janis Pforsich.

Athalie Knowles and Valerie Preston Dunlop each visited the Conference for one day.

SOCIAL EVENTS AT THE CONFERENCE AND NEWS FROM MEMBERS

Welcome. August 8th - evening

The President, Albrecht Knust, welcomed members to the Conference and hoped that the ten days together would deepen mutual friendship, understanding of movement and of the notation system.

He reminded members that the Chairman, Lisa Ullmann, had recently celebrated her 70th Birthday, and he presented her with a model of the cube octahedron. The idea of the model, with a figure suspended inside it, had been suggested by Valerie Preston Dunlop's paper on notation of rotations around various axes. He then demonstrated some models of "halved cubes" and explained their use in illustrating the thirteen symmetry axes from which the basic direction signs of the Laban system of notation are derived.

The Chairman also welcomed members to the Conference, and the Vice-Chairman, Ann Hutchinson Guest, was congratulated for her recent honour in being awarded an Honorary Doctorate of Humane Letters by Marygrove College, University of Detroit.

Sigurd Leeder's 75th Birthday.

A dinner and social evening to celebrate the 75th birthday of Sigurd Leeder was held on August 14th. Sigurd was presented with a cheque as a birthday present from members of the conference, and received many telegrams and cards of congratulation. During the evening members were entertained by Billie Mahoney's film of the Herisau conference, and by photographs from previous conferences taken by her and by Hettie Loman.

Social evening at Willingdon.

On August 17th members enjoyed a social evening arranged by Varina and Mrs. Verdin at their home at Willingdon, just outside Eastbourne.

Brief summary of news from Conference Members.

Knust's "Dictionary of Kinetography Laban" should be in print by Christmas 1977. (Publisher: Macdonald & Evans)

Two Sigurd Leeder scores ("Mobile" & "Danse Macabre") are now available for sale from the Sigurd Leeder School, Herisau.

"Action! Recording!", published by the Language of Dance Centre, London, provides much information on notation activities in the U.K. The LODC Library now has a duplicate set of the library file cards of the DNB collection at Ohio State University available for information to all in London.

During 1976/77 21 new Labanotation scores were completed or in progress at the Dance Notation Bureau, New York. 3 Benesh scores were also added and the DNB is enlarging its services to include Benesh Notation. There were 30 stagings of works from Labanotation: 11 for professional companies, 19 for university groups. The DNB is actively involved in the computer programme and will shortly have a computer terminal installed.

Jacqueline Challet-Haas and members of Centre National d'Ecriture du Mouvement notated the "Pas de Quatre" of Anton Dolin at the Paris Opera, and have produced a Spanish translation of "Manuel élémentaire de Cinetographie Laban"; also a handbook for typing with the IBM Labanotation Ball.

Mireille Backer is involved with the forthcoming book, "Dances of Court and Theatre in the time of Louis XIV", by Wendy Hilton.

During 1976/77 Hettie Loman choreographed 10 dance works, including large scale productions of "Carmina Burana" and "The Divine Comedy".

Elinor Hinks now provides a filming service for movement teachers, dancers and notators.

Varina Verdin's B.Ed. work (Univ. of Sussex) has involved using notation for the study of choreographic structure and dance styles.

Sally Archbutt's M.Phil. thesis (Univ. of London) is concerned with the functioning of Kinetography Laban in relation to problems of movement analysis and dance literacy.

At the 1977 ICKL Conference Knust demonstrated the idea and showed models of three kinds of "halved cubes". He explained them as follows:

"Each of these three kinds of cube are divided into two symmetrical halves by one particular kind of plane. All of these dividing planes will, after the cut, be situated in such a way that their central points are identical with the centre of the divided cube and with the centres of the other kinds of dividing planes.

"The first kind of dividing plane is a dimensional plane, i.e. one of those kinds of planes which are squares surrounded by four dimensional lines. For example the frontal plane is surrounded by two vertical and two lateral lines (Fig. 1). In the central situation dividing the cube into two symmetrical halves (Fig. 2), the corners of the frontal plane are  $\triangleleft$ ,  $\triangleright$ ,  $\triangleleft$ , and  $\triangleright$  (Fig. 3). Fig. 4 shows four dimensional lines drawn from the centre of the plane to the centre of its four edges, and also four lines drawn from the centre to the corners of the square. The latter are (according to the terminology of the Laban Art of Movement Centre) "diametral" lines, i.e. lines which lie midway between two neighbouring dimensional lines. While the dimensional directions have only one name, e.g. high  $\uparrow$ , or to the right  $\rightarrow$ , the diametral directions have two names, e.g. right-high  $\nearrow$ .

"The cube model which is divided by a dimensional plane shows, first, that these particular planes are squares, and secondly that, in these particular planes are situated four symmetry axes of the cube, two dimensional axes (one name) and two diametral axes (two names). Each of these axes has two opposite directions (see the arrows in Fig. 4). Each of the 8 directions is at right angles with the sagittal axis  $\updownarrow$  -  $\updownarrow$  of the cube.

"In the models the two halves are tied together at one edge, so that the halves can be united to show a whole cube, or the cube can be opened to show dividing planes and lines (Fig. 5).

"The second kind of dividing plane is a "diametral" plane. These kinds of planes are surrounded by two opposite edges of the cube and two diametral lines which are drawn through two opposite surfaces of the cube. Fig. 6 shows the diametral plane which goes down from the upper edge of the front surface of the cube to the lower edge of its rear surface, while the two diametral lines divide the two lateral surfaces into two triangles.

"Fig. 7 shows that this kind of dividing plane also contains four symmetry axes of the cube, which consist of one dimensional axis (in this case the lateral axis  $\triangleleft$  -  $\triangleright$ ), one diametral axis (in this case  $\nearrow$  -  $\nwarrow$ ) and two diagonal axes (in this case the axes  $\nearrow$  -  $\nwarrow$  and  $\nearrow$  -  $\nwarrow$ ). The diagonal axes go from one corner to the opposite corner of the cube; they represent the union of three neighbouring dimensional directions and have three names, e.g. right-forward-high  $\nearrow$ . When looking at a model of the cube one can see that at each of its corners three dimensional lines meet one another.

"The diametral dividing planes of the cube are rectangles. The proportion of the shorter (dimensional) edge, to the longer (diametral) edge, and the diagonal line from opposite corners of the rectangle is  $1: \sqrt{2}: \sqrt{3}$ .

"The 8 directions of the four axes of the cube situated in a diametral dividing plane (Fig. 7) are at right angles with one other diametral axis of the cube, in the case of Fig. 7 the diametric axis  $\nearrow$  -  $\nwarrow$ . Fig. 8 shows that the four axes of the cube which intersect in the centre of a diametral dividing plane do not produce eight angles of the same degree. The angles between one diagonal axis and one diametral axis are acuter than the angles between one dimensional and one diagonal axis. This can also be concluded from the names of the axes; for instance, the diametral direction forward-high and the diagonal direction right-forward-high have two common names, whereas the direction right-forward-high and the dimensional direction right have only one common name.

"The third kind of dividing plane is a "diagonal" plane. In Fig. 9 the diagonal plane  $\nearrow$ - $\nwarrow$ - $\triangleleft$ - $\triangleright$  is shown, and Fig. 10 shows that this plane is a regular hexagon. Fig. 9 shows that the 6 peripheral lines of the hexagon progress from the middle of one edge of the cube to the middle of another edge. Each of these lines is situated in one of the six surfaces of the cube, cutting off one corner of the cube. Fig. 10 shows that the three diameters of the diagonal dividing planes are diametral axes of the cube (having two names).

"Fig. 11 shows that the hexagon of Fig. 9 is an equator round the diagonal axis  $\nearrow$  -  $\nwarrow$  of the cube. From this fact one can conclude that the diagonal  $\nearrow$  -  $\nwarrow$  is at right angles to the six directions shown in Fig. 10. There are four diagonal dividing planes, each of which cuts off one corner of each of the six surfaces of the cube. If the equators of all four diagonal axes of the cube are designed on its six surfaces, these equators will together cut off all four corners of each surface of the cube (see Fig. 12). Thus the eight corners of the cube will be cut off, transforming it into a cube-octahedron, i.e. a body consisting of 6 diamond-shaped dimensional

surfaces which are the remainder of the six surfaces of the cube, and eight triangles which are the result of cutting off the cube's corners (Fig. 13).

"The purpose of the idea and models of the three kinds of dividing planes of the cube is to develop understanding that 26 of the 27 basic direction signs of our system of notation are the signs for the two directions of each of the 13 symmetry axes of the cube, and that the 27th sign, i.e. the "place" sign, the sign for the point of reference from which any direction is judged, does not represent any direction but a point. In the same manner the 0 belongs to the numerals without representing any number; it is the point from which any number is judged.

"A further purpose of the idea and models is to develop understanding of which directions are found in the same plane and at which angles they intersect."

THE HALVED CUBES

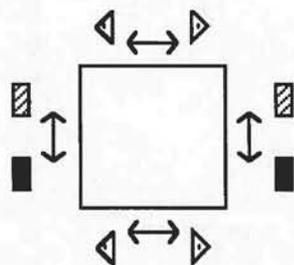


Fig. 1

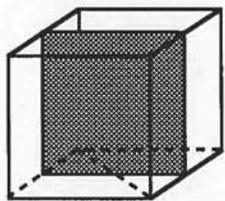


Fig. 2

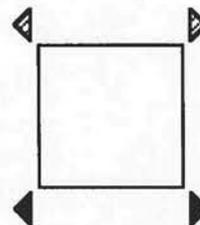


Fig. 3

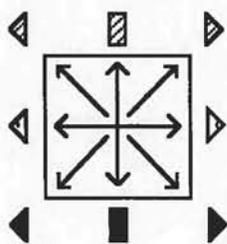


Fig. 4

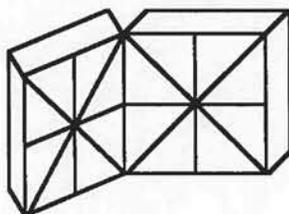


Fig. 5

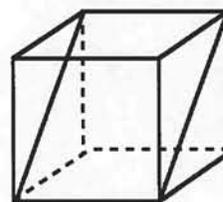


Fig. 6

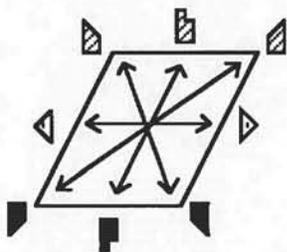


Fig. 7

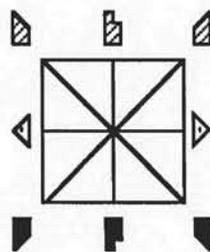


Fig. 8

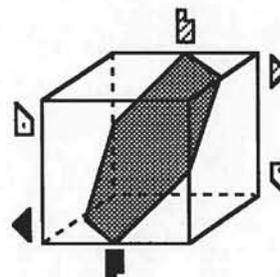


Fig. 9

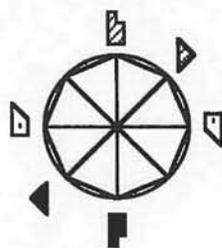


Fig. 10

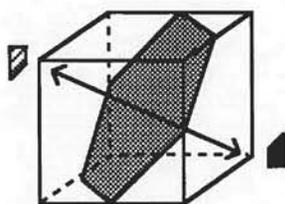


Fig. 11

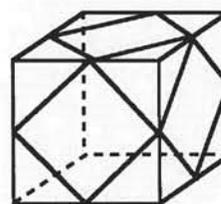


Fig. 12

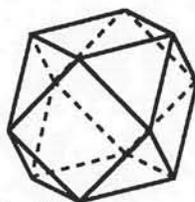


Fig. 13

THE UNIVERSITY OF PENNSYLVANIA LABANOTATION COMPUTER PROJECT

Summary of Lecture by Lynne Weber

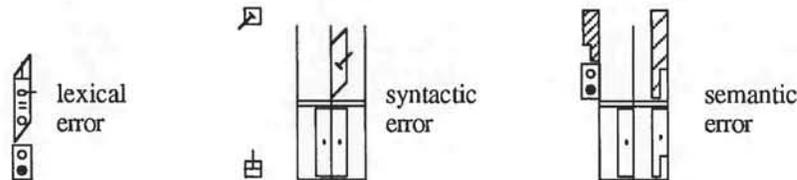
Wednesday, Aug. 10th

Lynne Weber presented some of the work being done by a group of ten people (including mathematicians, physicists and bio-engineers) at the University of Pennsylvania Computer Science Department. The project is partly funded under National Science Foundation Grant.

The work consists of the development of a computer system, 1) to aid in the editing and copywork of Labanotation, and 2) to translate the symbols into an animated performance.

It involves three types of analysis of Labanotation. The lexical analysis involves the rules for constructing each valid symbol. The syntactic analysis involves the rules for piecing symbols together. Semantic analysis involves the meaning of the symbols as they apply to the human body (physical restrictions).

Examples:



The graphics editor is a useful device for anyone already knowing Labanotation and wishing to speed up the process from original notes into final draft for publication. The computer may be used in the sorting-re-copying phase of notating (the time consuming process of up-dating notes between rehearsals). It can maintain an up to date copy of the score in memory, which can be reproduced at the press of a button. The notes are in final form on the copy and thus the whole autographic phase is eliminated. The notator has complete control over what is produced (eliminating the problems of checking and correcting autography). In addition, readable copies of notes can easily be obtained at any time in the notation process.

The second system under development deals with translating Labanotation into a screen image of an animated figure. It will be a useful system for anyone not able to read Labanotation but having a score available. It involves the systematic breakdown of the notation symbols into movement primitives and a translation of these primitives into animation with respect to the human body.

These two systems, working together, could tremendously aid in the spread of notation scores. The editor will speed up the production process, making more scores available, and also assist in updating scores. The animation system will make information in these scores accessible to more people, including those not able to read notation.

Technical reports on the project are available by writing to:

Lynne Weber, Computer Science Department,  
University of Pennsylvania, Philadelphia,  
Pa 19174, U.S.A.

Note The graphics editor was developed initially through the collaboration of the Dance Notation Bureau and the University of Pennsylvania, with the great help of Dr. Stephan Smolier and Maxine Brown. A computer terminal will be installed at the Dance Notation Bureau to hook into Columbia University. Next year the DNB hopes to actually start using the computer in a practical way, working to further refine programming and to implement the editorial function.

THE RADCLIFFE FOUNDATION NOTATION RESEARCH PROJECT

Summary of Lecture by W.C. Reynolds

Thursday, Aug. 11th & Tuesday, Aug. 16th

Bill Reynolds had recently completed work on a human movement notation and analysis research project sponsored by the Radcliffe Trust, during which time he had been based at Anstey Department of Physical Education, Birmingham Polytechnic, England.

The purpose of the three year project had been to compare different notation systems with regard to the efficiency of their functioning. Examination of the accuracy of various systems and the variety of their movement coverage had involved syntactic, semantic and pragmatic considerations and relating to different disciplines.

A major hypothesis had been that a good notation system should be able to key in with the intention of the mover, and not only be able to record the visual movement result in one way. It should be able to distinguish between different kinds of movement and cater for different methods of movement analysis, for example kinesiological or aesthetic. It should be logically constructed and feasible to use from a practical point of view.

The project had necessitated structuring many experimental situations. One experiment had tested signic effectiveness by means of a memory test on major direction signs in different systems, and had also tested accuracy of perception in distinguishing spatial variations in movement. Another experiment had involved copying notation from sets of cards, degree of accuracy being related to the ease of distinguishing the different marks and their placement.

The most recent major experiment had involved filming 360 separate pieces of movement. These were then notated by different notators. The movement was reconstructed from the notations by other people, the reconstructed movement being filmed for comparison with the film of the original mover. This experiment had revealed a wealth of information in relation to whether discrepancies found when the films were compared were due to weaknesses in the notation systems, or were due to errors on the part of the notators or readers. The time differences in respect of the running time of the film, the time taken to write and copy the notation, and the reading/reconstructing time, had also revealed interesting results.

---

From questions asked at the end of Bill Reynolds' lecture, it was clear that ICKL members will be most interested to find out how well the Laban system stood up to these tests on its efficiency as a notation tool. Knowledge of weaknesses revealed in the report (not yet published) could be of immense value in the continuous work of ICKL to refine the system. Scientific demonstration of the system's strong points would also provide valuable backing to its promulgation.

THE GAVOTTE DE VESTRIS AS RECORDED IN THE THÉLEUR NOTATION SYSTEM

Summary of Lecture by Mary Jane Warner.

Saturday, August 13th

Mary Jane Warner referred to the interest of dance historians in recent years in turning to early notation systems to gain insight into dance style, and to her own thesis (1974) entitled "Gavottes 1730 and 1850". The systems of Arbeau, Feuillet, St Léon and Zorn have been examined in depth, and several dance scholars have reconstructed specific dances notated in these systems from the manuals for live performance. One book, however, "Letters on Dancing", by E.A. Théleur, published in London in 1831, has been overlooked by most historians.

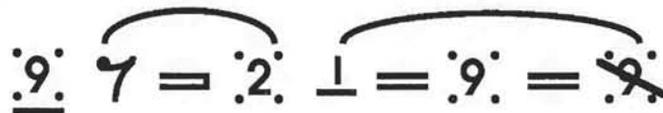
Dr. Warner found that Théleur's small book contains useful information on various dance topics and charming illustrations that provide valuable clues concerning dance style. In addition Théleur devised his own notation method and recorded many dance steps in this system. Since the notation is not difficult to understand, the reader can learn the specific performance of numerous dance steps from the early nineteenth century.

Examples were given of some of Théleur's signs and their meanings, and the notion of one basic position, five 'stations' and eleven 'aerial stations', for which he used numbers, was mentioned.

Some of the examples given:

	bend		travelling (long distance)
	rise		travelling (short distance)
	slide		
	circular		
	jumping		
	extension (away from the centre)		
	adhesion (towards the centre)		

Example of sequence from a dance:



The most valuable aspect of the book, however, in Dr. Warner's opinion, is Théleur's notation of the well known Gavotte de Vestris. This dance, choreographed by Gaetano Vestris (1729 - 1808), was performed frequently during the early nineteenth century, both in social and theatrical settings. A study of this dance as recorded in Théleur's notation reveals that it retained many characteristics of the eighteenth century gavotte as recorded in the Feuillet system, although it became technically more challenging with the insertion of complex beats and rhythmic variations.

Although Théleur's system would never have been serviceable as a universal method, it has preserved a delightful dance that provides useful insight into the evolution of dance style between the Baroque dance and the rise of the Romantic Ballet.

NOTATION IN ICELAND

Summary of short talk by Mina Jonsdottir.

Tuesday, August 16th

Since 1953, in collaboration with Sigridur Valgeirsdottir, Mina Jonsdottir has been collecting Icelandic folk dances. They have travelled to many far districts of Iceland, visiting old people, whom they have been told can tell them about these dances. Interviews are tape-recorded and the dances are notated on the spot. Detailed verbal descriptions are also made. During the past year they have been concentrating on Reykjavik and its surrounding district, travelling there every weekend and in June and July making two visits every day. There is a sense of urgency as not many years are left to record the dances of this generation.

Recently a folk dance organization of the Nordic Countries - Denmark, Finland, Iceland, Norway and Sweden - has been formed, and it is grant-aided by the Educational Council for the Scandinavian Countries. During 1976/77 its members have been concentrating on collecting 'line dances', and are at the stage of discussing the best way to preserve them. There have been mixed reactions between the different countries to the proposal that Kinetography Laban should be used. The Norwegian and Danish members in particular reacted against this suggestion. The Norwegians are attempting to invent their own notation method. The Icelandic team will continue to use and press for the adoption of Kinetography Laban.

Mina Jonsdottir is a member of the staff of the Physical Education College in Iceland, where she has introduced notation.

MOVEMENTS OF THE CENTRAL BODY AREA WHILE WALKING

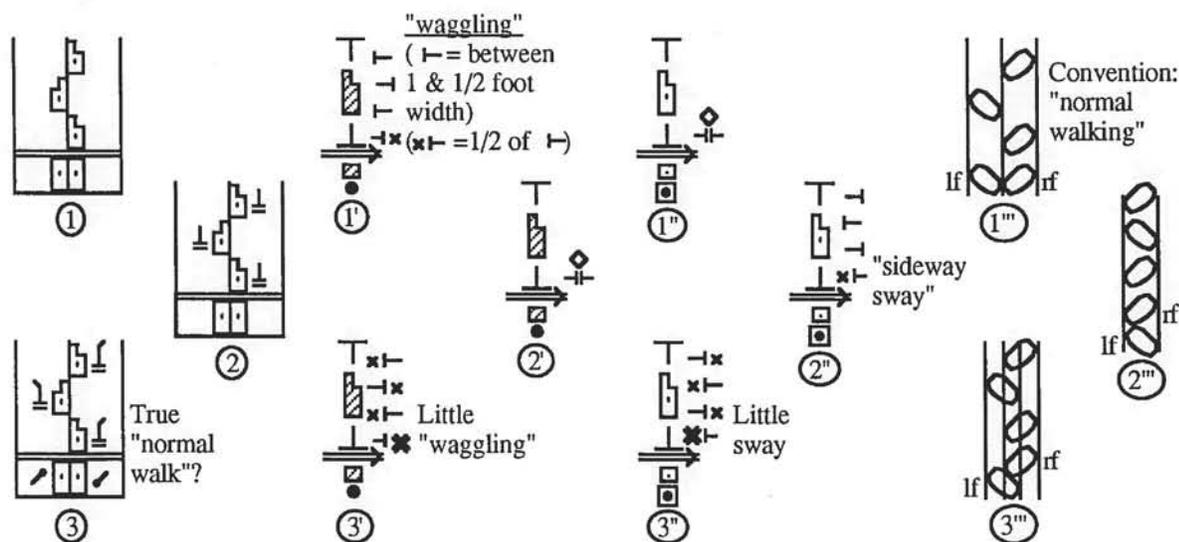
Summary of short session by Claude Perrottet.

Tuesday, August 16th

As a result of experiments and observations carried out with his students, Claude Perrottet put forward the following thoughts in a short practical session: -

- 1) That "wagging" while walking is a kinetographic fact
- 2) How is normal walking defined in terms of leg tracks?

The hypothesis: In walking the central area of the body is being shifted along a path over the stepping legs. The whole trunk is held erect but in a slightly flexible manner. The arms are swung so as to produce a counter-movement to the stepping legs. This counter movement prevents a major twist of the pelvis (central area) and so a diversion from the direction of the path. Still, there is a slight sway to be observed in the central area of the body which is due to the two legs (feet) walking on individual tracks.



INTERNATIONAL COUNCIL OF KINETOGRAPHY LABANFELLOWS - CORE MEMBERS

Prof. Albrecht Knust, 43 Essen 16 (Werden), Folkwang Hochschule, Germany (West)	(President)	Jacqueline Challet-Haas, La Corandon, Place St. Arnoult, 60 600 Crépy-en-Valois, France
Lisa Ullmann, 26 Wren Crescent, Addlestone, Surrey, KT15 2JR, England.	(Chairman)	Nadia Chilkovsky, 1035 Spruce Street, Philadelphia, Pa .19107, U.S.A.
Dr. Ann Hutchinson Guest, 17 Holland Park, London, W11 3TD England.		Ray Cook, 55 Perry Street, 1B, New York, N.Y. 10014, U.S.A.
Sigurd Leeder, Gossauerstrasse 66, 9100 Herisau, Switzerland		Edna Geer, 50 Wilton Crescent, Wimbledon, London, SW19 3QS, England.
Valerie Preston Dunlop, Beechmont, Gracious Lane, Sevenoaks, Kent, England		Nancy Harlock, 211 Ardrossan Gardens, Worcester Park, Surrey, England.

FELLOWS

Sally Archbutt, 9 Butler Avenue, Harrow, Middx., HA1 4EJ, England	(Secretary)	Philippa Heale, Calle Toledo 144D, 8° - 1 Buzon 8, Madrid 5, Spain.
Mireille Backer, 739C Heritage Village, Southbury, Conn. 06488, U.S.A.		Mínerva Jónsdóttir, Laugarvatni, Arnessyslu, Iceland
Ingeborg Baier-Fraenger, 1502 Potsdam - Babelsberg I, Tschaikowskieweg 4, Germany (D.D.R.)		June Kemp, 77 Maitland Park Road, London, N.W.3. England.
Irmgard Bartenieff, 115 West 86th Street, Apt. 2C, New York, N. Y. 10024, U.S.A.		Diana Baddeley-Lange, Les Bois, St. Peter Jersey, C.I., G.B.
Odette Blum 180 W. Kenworth Rd, Columbus, OH-43214, U.S.A.		Dr. Roderyk Lange, Les Bois, St. Peter Jersey, C.I., G.B.
		Emma Lugossy, H-1050 Budapest V, Szarka u. 1.V.l., Hungary.

## ICKL 1977, 12

Billie Mahoney,  
333 West 57th Street, Apt. 609,  
New York,  
N.Y. 10019, U.S.A.

Vera Maletic, (1977/78 only)  
c/o 554 South 6th Street,  
Columbus,  
OH-43206, U.S.A.

Jane Marriett,  
Dance Notation Bureau,  
19 Union Square West,  
New York, N.Y. 10003, U.S.A.

Allan Miles,  
801 Vernon Road,  
Columbus,  
OH-43209, U.S.A.

Pino Mlakar,  
Cesta Herojev 46,  
Novo Mesto,  
YU-68090.

Gisela Reber,  
43 Essen 16 (Werden)  
Vogtei 8,  
Germany (West)

William Reynolds,  
c/o 17 Holland Park,  
London, W11 3TD,  
England.

Maria Szentpál,  
1024 Budapest,  
Mártirok utja 7, III. 1,  
Hungary.

Muriel Topaz,  
The Dance Notation Bureau,  
19 Union Square West,  
New York,  
N.Y. 10003, U.S.A.

Lucy Venable, (Vice-Chairman)  
554 South 6th Street,  
Columbus,  
OH-43206 U.S.A.

Varina Verdin,  
Raniva, 19 Huggetts Lane,  
Willingdon, Eastbourne,  
Sussex, England.

Irene Wachtel,  
1445 S 20th Street,  
Lincoln,  
Nebraska 68502, U.S.A.

Dr. Mary Jane Warner,  
Old Carriage House, Apt. F-1,  
Clinton,  
N.Y. 13323, U.S.A.

Lynne Weber,  
Computer Science Dept.,  
University of Pennsylvania,  
Philadelphia, Pa. 19174, U.S.A.

### ASSOCIATE MEMBERS

Vivien Bridson,  
2 Brooklyn Terrace,  
Worthing Street,  
Hull, Yorks, England.

Ann Brown,  
250 Burges Road,  
London E6 2ES,  
England.

Christine Clark,  
U.S.A.  
(address unknown)

Bryce Cobain,  
8 River Court,  
21-23 Richmond Hill,  
Richmond, Surrey TW10 6QY,  
England.

Elizabeth Coughlan,  
25, 6th Avenue,  
Mabelreign, Salisbury,  
Rhodesia.

Pauline Day,  
2 Winifred Road,  
Waterlooville,  
Hampshire, England.

Maria Drabecka,  
05-810 Ursus /Warszawy,  
ul Sowinskiego 6/12m. 57,  
Poland.

K. Wright Dunkley,  
16, Prospect St.,  
Norwood,  
N.Y. 13668, U.S.A.

Jane Edelson,  
580 West End Avenue,  
New York,  
N.Y. 10024, U.S.A.

Jo Floyd  
U.S.A.  
(address unknown)

Rhoda Golby,  
11 Stanstead Close,  
Hayesford Park,  
Bromley, Kent,  
England

(Treasurer)

Peggy Hackney,  
75 Chambers Street,  
New York,  
N.Y. 10007, U.S.A.

Ellinor Hinks,  
53 Croham Road,  
South Croydon,  
Surrey CR2 7HE, England.

Dorothea de Vries-Hoffman,  
Merelhoven 321,  
Capelle a/d Yssel,  
Holland.

Rickey Holden,  
Rue St. Norbert 6,  
B-1090 Brussels,  
Belgium.

Toni Intravaia,  
201 Hewitt,  
Carbondale,  
Illinois 62901, U.S.A.

Claudia Maier Jeschke,  
8 München 40,  
Akademiestr. 11,  
Germany (West)

Athalie Knowles,  
Creekside, Smugglers Walk,  
West Worthing, Sussex,  
England.

Alice Lattimore,  
123 Locust Grove,  
Rosemont,  
Pennsylvania 19010, U.S.A.

Carol Lewis,  
Sherwood Hall School for Girls,  
Sherwood Hall Road,  
Mansfield, Notts, England.

Hettie Loman,  
9 Butler Avenue,  
Harrow, Middx HA1 4EJ,  
England.

Janina Mercmkowa,  
Cieszyn  
ul. Blogocka 12,  
Poland

Grete Müller,  
c/o Sigurd Leeder School of Dance,  
Mühlebühl 16a,  
CH-9100 Herisau,  
Switzerland.

Dr. Marion North,  
Dance Dept., Goldsmiths' College,  
New Cross, London SE 14 6NW,  
England.

Claude Perrottet,  
Gotthardstrasse 49,  
CH-8002 Zurich,  
Switzerland.

Kurt Peters,  
Das Tanzarchiv,  
5 Köln,  
Müngersdorf Stadion, Aachenerstr.,  
Germany (West)

Janis Pforsich,  
521 East 87th Street, Apt. 5E,  
New York,  
N.Y. 10028, U.S.A.

Patti Howell-Phillips,  
Stanton Lodge,  
Northampton Park,  
London N.1., England.

Ann Rodiger,  
2440 Kincaid,  
Eugene,  
OR-97405, U.S.A.

Billie Lepczyk Ross,  
28-13 Steinway St.,  
Long Island City,  
N.Y. 11103, U.S.A.

ICKL 1977, 14

Aleida Sluiter,  
297 Murray Street,  
Pembroke, Ontario,  
Canada.

Rose Anne Thom,  
522 West End Ave., Apt 15C,  
New York,  
N.Y. 10024, U.S.A.

Carl Wolz,  
1717 Ala Wai Blvd 2207,  
Honolulu,  
Hawaii 96815, U.S.A.

HONORARY MEMBERS

Kurt Jooss,  
8185 Dorf Dreuth, Obb bei Tegernsee,  
Spitzerweg 2,  
Germany (West)

Prof. Dr. Felix Hoerburger,  
Universitat Regensburg,  
8400 Regensburg,  
Universitätsstrasse 31-postfach,  
Germany (West)

Dr. Juana de Laban,  
2414 Brooklawn Drive,  
Temple, Texas 76501,  
U.S.A.

I.C.K.L. 1977 CONFERENCE

BUSINESS REPORT

(Page 15-34)



INTERNATIONAL COUNCIL OF KINETOGRAPHY LABANTenth Biennial Conference9th - 19th August 1977REPORTS OF FELLOWS' MEETINGSTUESDAY, AUGUST 9TH1. Election of New Fellows.

The extent to which the Fellowship should be increased was discussed, and it was agreed that there need be no limit to the number of Fellows elected to the Council. Fellowship should be contingent upon a person's qualifications and his/her ability to contribute towards the aims of ICKL.

The desirability of prospective Fellows having attended at least one Conference was considered. It was agreed unanimously that prospective Fellows should either have attended at least one Conference, or that their nomination should be supported by three or four Fellows instead of the usual proposer and seconder.

A Committee of three Fellows was set up to investigate and present recommendations on criteria for Fellowship. (Mireille Backer, Jacqueline Challet-Haas, Muriel Topaz)

The following new Fellows were elected:  
(Nominations circulated in May 1977)

Odette Blum, Ray Cook, Jane Marriett, Nancy Harlock, William Reynolds,  
Varina Verdin, Irene Wachtel, Mary Jane Warner.

2. Methods of Decision Making at the Conference.

The Chairman referred the meeting to paragraph 14 of the Constitution.

- a) Business Matters. It was re-affirmed that Associate Members both attend and vote at Business Meetings. It was noted that it had been agreed in 1969 that Associates may vote, but, in the case of an even division of opinion, a vote should be taken by Fellows only.
- b) Technical Matters. The decision of the Executive Committee with regard to voting on technical matters at the present Conference (as circulated in the letter of 27th November, 1976) was ratified.
  - A. Decisions on technical matters to be made on a vote by secret ballot of 3/4 of the Fellows present at the Conference.
  - B. A vote to be taken only on rules, conventions and signs, and not on matters of principles on which the system is based.

WEDNESDAY, AUGUST 17TH1. Election of Officers.

- a) Chairman. The Secretary reported that, as only one nomination had been received, Lisa Ullmann was duly elected.
- b) Vice-Chairman. Two nominations had been received - Jacqueline Challet-Haas and Lucy Venable - and there would therefore be a ballot.
- c) Hon. Secretary. Sally Archbutt was re-elected.

d) Hon. Treasurer. Rhoda Golby was re-elected.

It was decided that the size of the Executive Committee should be six members, with power to co-opt, and that the Vice-Chairman should be an ordinary and not an ex-officio member.

Ellinor Hinks was elected to the Executive Committee.

It was agreed that one Executive Committee member should be nominated and elected by both Associates and Fellows.

2. Criteria for Fellowship.

The document of the Sub-Committee on Criteria for Fellowship was received. Members of the Conference had been asked to submit their thoughts and fifteen responses had been received. The document was the Committee's compilation of these ideas. (Document V) In presenting the document the Committee put forward that their main aim had been to reflect the feeling of the Conference that the whole organization should be run by the total membership, but that there must be safeguards in respect of voting on changes in the notation system.

3. Revision of Constitution.

A proposal was received that a Working Party be set up to redraft the present Constitution and Byelaws. (Proposer: Ann Hutchinson      Seconder: Billie Mahoney)

4. Associate Membership.

It was acknowledged that, technically, under the present Bye Laws, there was very little restriction on acceptance to Associate Membership, but some change in the present Byelaw governing this was agreed unanimously to be desirable.

5. Honorary Membership.

Juana de Laban was elected to Honorary Membership.

6. Fellowship.

Lynne Weber was elected to Fellowship.

THURSDAY, AUGUST 18th

1. Honorary Membership.

Felix Hoerbuerger was elected to Honorary Membership.

It was agreed that Honorary Membership should be a selective category and that all nominations must be supported in writing.

2. Revision of Constitution

It was agreed that the terms of reference of the Working Party on the Constitution should be decided and its members elected at a Business Meeting of Fellows and Associates.

3. Associate Membership.

It was decided that the new Bye Law pertaining to Associate Membership should be worded as follows:

"The Fellows empower the Executive Committee to accept all persons who apply for Associate Membership."

4. Election of Research Committee.

It was decided that the new Research Committee should elect its own Chairman, and it was noted that the RC Chairman must be a Fellow.

It was decided that the Research Committee for 1977-79 should consist of five members, and the following were elected:-

Maria Szentpál, Sally Archbutt, Billie Mahoney, Ann Hutchinson

Lynne Weber's nomination was held until she had been asked whether she would accept nomination.

5. Conference Technical Chairman.

It was considered that Ellinor Hinks had fulfilled this role admirably at the present Conference.

It was decided that the appointment of Technical Chairman for future Conferences should be the responsibility of the Executive Committee in consultation with the Research Committee.

6. Scribes.

It was agreed that the four Conference Technical Scribes (Bryce Cobain, Bill Reynolds, Varina Verdin, Mary Jane Warner) had acted as a most efficient team, and that appointment of scribes prior to the Conference had been a good idea, giving appropriate status to a most important task.

It was put forward that if possible, there should be some continuity on the team of scribes from Conference to Conference.

7. Secretary for the Research Committee.

The Chairman of the Research Committee, Maria Szentpál, raised the urgent need of a secretary for the Committee. It was especially important during Conference and pre-Conference periods and for the preparation of the Technical Report in collaboration with the Scribes. The Secretary should not be an RC member.

It was noted that RC members should expect to remain for two days after the conclusion of a Conference, as well as attending the pre-Conference meetings.

8. Future Methods of Decision Making on Technical Matters.

It was generally agreed that voting on technical decisions had proved successful. It was decided that the same procedure should be followed at the next Conference, i.e. that voting should be by ballot of 3/4 of the Fellows present and voting.

9. Organization of Technical Work.

A vote of thanks was given to Maria Szentpál, as retiring Research Committee Chairman, and the Committee was congratulated on the clear presentation of items during the Technical Sessions.

A unanimous feeling was expressed that the Conference had achieved many of its objectives and that much useful work had been accomplished.

It was generally considered, however, that work targets in the future should be more realistic. Attempts are made to cover too much work at one Conference.

10. 1968 Research Committee Document. (Document IV)

It was reported that the 1975-77 Research Committee (Maria Szentpál - Chairman, Ann Hutchinson, Billie Mahoney, Lucy Venable, Irene Wachtel) would be submitting proposals for changes in the 1968 Document to the Executive Committee as soon as possible.

11. Anonymity of Authorship.

On the question of anonymity of presentation, it was felt that it had been successful at this Conference, in the light of the types of items under discussion, the topics having been discussed at previous Conferences.

It was acknowledged, however, that an author should have the right to present an original or major paper.

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

Tenth Biennial Conference

9th - 19th August 1977

REPORTS OF BUSINESS MEETINGS

WEDNESDAY, AUGUST 10TH

1. Chairman's Remarks.

Eight new Fellows had been elected to the Council at the first meeting of the Fellows attending the Conference: Odette Blum, Ray Cook, Nancy Harlock, Jane Marriett, William Reynolds, Varina Verdin, Irene Wachtel, Mary Jane Warner.

A birthday luncheon to mark the occasion of the 80th birthday of the President, Albrecht Knust, had been held in London on October 3rd, 1976. Guests had included ICKL members and friends and many messages had been received from ICKL members in other countries.

Hettie Loman was thanked for generosity in allowing her London studio to be used for ICKL Executive Committee meetings and Research Committee meetings prior to the Conference.

Over the two years since the last Conference the Chairman had received much correspondence with regard to the future development of ICKL. The agendas of Business Meetings had been arranged to provide opportunity for discussion on the various points raised.

2. Secretary's Report

Fifteen Executive Committee meetings and additional smaller working meetings between individual members and with the Research Committee Chairman had been held since the 1975 Conference. Formal minutes were available for perusal.

An Honorary Membership category had been created in 1975 and Kurt Jooss had accepted the invitation to become the Council's first Honorary Member.

Present total ICKL membership: 72

34 Fellows included the 5 Core Members and 8 new Fellows elected on August 9th.

37 Associates included 9 new members who had joined since 1975.

3. Treasurer's Report.

The Statement of Account presented (Document I) did not include further expenses to be incurred before September 1st, 1977, which would result in a deficit over the two years 1975-77 in spite of economies made and the generosity of Committee members.

Ivor Guest was thanked for continued help over copying facilities.

The Treasurer recommended urgent discussions on the question of an increase of subscription and other means of raising funds.

Discussion followed and it was generally accepted that, as ICKL grows larger, it will not be possible to depend on the personal contributions of some members. It was also important for members to be clear about the official status of their tasks and to know whether they would receive expenses or not. It was accepted that major social events could provide valuable publicity, but that separate financial accounts for these were desirable.

It was agreed that the stage had been reached when there should be preparation and formal approval of the next two yearly budgets at each Conference.

4. Research Committee Report.

The Research Committee Chairman explained the events leading up to the choice and presentation of the Technical Material for the Conference. The Research Committee had met in London for five days before the Conference to prepare the presentation. All the items on the "282" List could not be covered at this Conference, therefore papers at the next Conference might need to be in a similar form until outstanding items were cleared.

Ann Hutchinson Guest had requested leave of absence from the Research Committee from June 1976 and Billie Mahoney had accepted an invitation to take her place.

5. Bibliography Committee Report.

Postponed owing to the indisposition of Mary Jane Warner.

6. Copyright Committee Report.

No report had been received.

Muriel Topaz reported that the Dance Notation Bureau had held a conference on copyright in dance in May '77. It had been arranged as a result of the new copyright law in the U.S.A. to take effect from January 1st, 1978, under which choreography is explicitly mentioned. Under the new law, Labanotation will almost certainly be valid for choreography copyright. Accuracy would be very important. (Report of DNB conference available from the DNB).

In discussion it was pointed out that the rights of both the composer and the notator must be considered. With regard to membership of international organizations, the experience of some members was that these tend to be more involved with royalty collection than with individual protection.

The importance of continued investigations into copyright questions was stressed.

FRIDAY, AUGUST 12TH1. Bibliography Committee Report. (prepared by Mary Jane Warner)

I Methodology: Since the 1975 ICKL Conference, over 1700 bibliographical entries have been collated by title. The majority of entries are from the Dance Notation Bureau and the DNB Extension at the Ohio State University. Lists distributed by ICKL members prior to 1975, have been included in the master file also. The bibliography format needs further work, however, since these sources varied considerably in information included. In Fall 1975, forms were sent to all ICKL members requesting information concerning their own notated works, both complete and in progress. Unfortunately, only six members have replied to Jacqueline Challet-Haas or Mary Jane Warner. It would be unfortunate if the bibliography were published with the work of ICKL members so little represented.

II Funding: In 1976, the Huber Foundation, through Kirkland College, Clinton, New York, provided funds for trips to New York City and Columbus, Ohio to catalogue the collections of the DNB and the DNB Extension. In 1977, a summer-stipend application was made to the National Endowment for the Humanities for funds to continue the project. Although the project was not funded, NEH stated that the project was good and suggested contacting the National Endowment for the Arts for possible funding. Mary Jane Warner has been awarded the Research Professorship at Kirkland College for the Spring Semester, 1978. For this period she will be relieved of all teaching and administrative responsibilities to work on the project full-time.

III Publication Possibilities: Mary Jane Warner is planning to submit the bibliography for publication, since the project would provide a valuable research tool for dance scholars in addition to ICKL members. CORD (Committee on Research in Dance) has expressed an interest in the project and its editorial board will discuss publishing possibilities at a meeting in the Autumn, 1977. Additional avenues of publication remain to be explored.

IV Future Plans:

1. Complete entries are requested from all ICKL members, to be submitted to Jacqueline Challet-Haas or Mary Jane Warner by December 1st, 1977. Major collections (Essen, Language of Dance Centre, etc.) should send only entries that are not duplicated at the DNB or DNB Extension.
2. Additional funding and publication sources will be explored.
3. The bibliography will be typed during Spring 1978, utilizing the available information.
4. Copies of the entire bibliography will be sent to major collections for proofreading and to solicit additional information where necessary.
5. By Summer 1978, the bibliography should be ready for final typing and proof reading before submission to a publisher.

Discussion followed and Mary Jane Warner stressed the importance of the project and of publishing the first edition of the bibliography next year, as 1978 is the 50th anniversary of the publication of Laban's notation system (1928) and the 20th anniversary of his death (1958).

It was realized that the size of the project would be much larger than anticipated, taking into account that the bibliography would list kinetograms in all dance idioms. There is an enormous amount of material in folk dance alone.

Two major points arose, the question of who should publish the bibliography and the question of the title of the work. Among various publishing possibilities suggested were ICKL, Macdonald & Evans, UNESCO, CORD, Marcelle Decker, Charles Woodford, New York Public Library, the DNB, any companies which publish indexes. The question of title was left open until nearer to publication.

Deep appreciation was expressed to Dr. Warner for her excellent work and initiative.

2. Discussion of the Financial Position of ICKL

a) Subscription.

It was decided to leave the question of raising the subscription until Estimates for 1977-79 had been prepared. A Working Party of three members (Rhoda Golby, Ellinor Hinks and Ricky Holden) was elected to investigate financial considerations and report to the Executive Committee.

b) Conference Registration Fee.

It was decided that in the future there should be a non-returnable Conference Registration Fee and also a Conference Fee for members attending on a non-residential basis.

c) Fund Raising.

It was agreed that this needs urgent consideration, if the aims of ICKL are to be furthered adequately. It was suggested, as a first step, that certain ICKL Research Papers might be made available for sale, and also that sections of the Conference Report might be prepared in a way suitable for sale to non-members.

FRIDAY, AUGUST 12th & SATURDAY, AUGUST 13thDiscussions on the Future Development of ICKL1. Chairman's Introduction.

The Chairman referred members to the document, "Recommendations to ICKL from the 1976 Labananalysis Workshop at the Ohio State University". (Document II)

The Committee had considered the recommendation that the conference should be deferred until August 1978, but in view of the urgency of continued work to clear the back-log of technical material, and the importance of early discussions on the structure and future development of ICKL, in consultation with the Chairman of the Research Committee they had decided to go ahead with the arrangements for the scheduled Conference in 1977.

In speaking to the Document Lucy Venable expressed the hope that its purpose would not be misconstrued. It had arisen from the desire that the aims of ICKL should be fully implemented.

The Chairman went through the document, referring to items on agendas which catered for discussion of points raised.

There was discussion on Point 2 of the document. Some members expressed the view that Associate Members would not attend a Conference for only 5 days. Others felt that more Associates might be able to come for a shorter more intensive period. It was realised that Point 2 related to the importance of free and frank discussions in Research Sessions. It was recognized that attendance at research discussions provides valuable experience for Associates, and that this is important, provided that the schedule of work is not held up in any way.

The Chairman then referred members to the document entitled, "Outline of Proposals for Revision of ICKL Constitution", submitted by W.C. Reynolds. (Document III)

2. Categories of Membership.

There was much discussion on the idea of open membership for ICKL, with people being able to apply to join rather than being invited and ICKL having no membership criteria. Some felt an additional membership category would be a better idea. Others considered that ICKL now needs to grow and stimulate wider interest, ensuring only protection of technical discussion. It was suggested that, in the wording of the Constitution, there is some confusion as to whether the main function of ICKL is as a learned body or to promulgate the system. It was pointed out that many people are interested in using notation as a tool for research, but not interested in researching into the system itself. It was also suggested that widening the membership would necessitate changing the nature of conferences or holding more conferences.

The consensus of the meeting was that ICKL should be open to all interested persons, with the proviso that some method of safeguarding the technical procedures should be built in.

It was suggested that a change in the Byelaws in respect of the wording pertaining to the election of Associates could enable the opening up of the organization to a wider membership at once, without requiring a change in the constitution.

It was considered important that ICKL remain a single, international organization. The formation of ICKL sub-groups to organize discussions and conferences in different countries between the main Biennial Conferences was regarded favourably; their reports would be valuable. The danger that sub-groups might lead to politics was pointed out, and that it was desirable to keep politics out of ICKL. It was stressed that ICKL members attend Conferences as individuals; although they might belong to other organizations and speak for their point of view, they did not attend as representatives of these organizations.

It was decided to hold over final discussions on the question of widening ICKL membership until the recommendations of the Fellows' Committee on criteria for Fellowship had been discussed. (Committee of 3 Fellows: Mireille Backer, Jacqueline Challet-Haas, Muriel Topaz)

MONDAY, AUGUST 15th

1. The Committee Structure of ICKL

The Chairman referred to the suggested formation of a Standards Committee recommended in Bill Reynolds' document. (Document III) Three questions were involved: -

- a) The desirability of a "Standards Committee".
- b) The suggested publication of a book entitled "ICKL Standard".
- c) The terms of reference of a Standards Committee, if formed.

In discussion the urgent need was acknowledged for some means of public dissemination of ICKL agreements, and the importance of wider knowledge that ICKL standards exist and how work may be checked against them was stressed.

In relation to a criticism that the Research Committee had tended to ask the questions, write the Conference papers and answer the questions, the Research Committee Chairman pointed out that the function of the RC had never been to write papers, but to co-ordinate papers and ensure their clear presentation. Where no papers had been received, the RC had, of necessity prepared papers, for otherwise there might, on occasions, have been no Conference.

The Chairman referred the meeting to the 1968 RC Document (Document IV)

It was felt that the scope of the idea and the proposed publication entitled "ICKL Standard" needed careful consideration. It was suggested that at the moment it is not practical to embark on such a venture, as ICKL is still striving to get through other urgent tasks.

Having had general discussion, it was agreed that the idea should be given further consideration by the Executive Committee.

The present ICKL structure of an Executive Committee and three Standing Committees (Research, Bibliography, and Copyright) was discussed, and although some suggestions of needs for further Committees were put forward (Finance, Conference, Membership, Fund Raising, Social, Public Relations, and Archives), it was agreed that ICKL should operate under the present committee structure for the next two years. The opinion was expressed that, as ICKL is at present a small organization, there should not be too much proliferation of committees.

WEDNESDAY, AUGUST 17th

1. The Chairman reported: -

- a) The decision of the Fellows that a Working Party be set up to make recommendations with regard to re-drafting the present ICKL Constitution and Bye Laws.
- b) The Fellows' decision on the composition of the Executive Committee and that the sixth member of the Committee should be nominated from and elected by both Associates and Fellows.

Executive Committee members already elected by the Fellows:

Lisa Ullmann	Chairman
Lucy Venable	Vice-Chairman
Sally Archbutt	Honorary Secretary
Rhoda Golby	Honorary Treasurer
Ellinor Hinks	

2. Report of the Committee on Criteria for Fellowship (Document V)

There was much discussion on the idea of two categories of Fellows and the suggested distinction between them. It was explained that the broad difference was that Fellows II would themselves judge whether they were qualified to apply, and that Research Fellowship should be contingent upon the level of work available for public scrutiny.

The question of eligibility to vote on technical matters was a major concern. It was also recognized that some members made a substantial contribution in a non-technical capacity to furthering the aims of ICKL. There was a difference of opinion as to whether the suggested Fellows III category was too exclusive. Some concern was also expressed as to the resulting status of present members.

It was realized that any future changes would need careful deliberation, and that future decisions with regard to Fellowship must be made in the light of the unanimous feeling of the Conference that it was desirable to work towards more open membership, while at the same time safeguarding technical procedures.

Bill Reynolds and Irene Wachtel were asked to submit in writing their ideas for a constitution with no hierarchy of membership.

3. ICKL Estimates 1977-79 presented by the Executive Committee. (Document VI)

After considerable discussion of the Estimates it was decided that the Membership Subscription for 1977-79 should be £9 (U.K. and Europe) and £11 (U.S.A., Canada, Rhodesia etc.), and that both Associates and Fellows should pay the same subscription.

Although this decision reduced the budget for 1977-79 to approximately £1350, it was urged that other means of raising funds be fully exploited by the Committee and by individual members and groups to help to supplement this income.

4. Next Conference

It was agreed that Conferences should continue to be held biennially, and it was decided that the next Conference should be held in France, in the vicinity of Paris, in August 1979. Jacqueline Challet-Haas agreed to take responsibility for the venue and on the spot arrangements in close liaison with the Executive Committee.

A vote of thanks was given to Ida Webb, Deputy Director of East Sussex College of Higher Education, for enabling the present Conference to be held at the College, and to Varina Verdin for her help in facilitating arrangements.

THURSDAY, AUGUST 18th1. Votes of Thanks

- a) A vote of thanks was given to Ann Hutchinson Guest for her work in compiling the List, "ICKL Discussions - 1959-75", which had stimulated and provided the initial base for the technical matters discussed at the Conference.
- b) Edna Geer was thanked for her many years of continuous service on the Executive Committee and was appointed ICKL Archivist, with the brief to commence work on an ICKL Archive containing technical papers from past Conferences, to be available to ICKL members doing research.
- c) Maria Szentpál was given a vote of thanks for her enormous contribution to ICKL over many years as Research Committee Chairman.



## INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN

## STATEMENT OF ACCOUNT - As at 1st July 1977

Expenses: -		Balance in hand 1.7.75	307.10
Assistance to Fellows (1975 Conference)	185.00	Subscriptions	532.30
Postage	121.28	Refund	40.00
Stationery	20.56		492.30
Duplicating & Printing	112.29		
Book of Rules	50.00		
Donations	<u>50.00</u>		
	539.13		
Balance in hand 1.7.77	<u>260.27</u>		
	<u>£ 799.40</u>		<u>£ 799.40</u>

## President's 80th Birthday Luncheon

Expenses	211.08	Cash Received	£ 190.00
	<u>      </u>	Donation	<u>21.08</u>
	<u>£ 211.08</u>		<u>£ 211.08</u>
Balance in Bank 1.7.77	<u>£ 260.27</u>		

Signed: Rhoda Golby, Honorary Treasurer

Audited and found to be correct by Nancy Harlock.

RECOMMENDATIONS TO ICKL FROM THE 1976 LABANANALYSIS WORKSHOP AT THE OHIO STATE UNIVERSITY.

1. We propose that the next ICKL Conference be held in 1978, that the order of business be the list that Ann Hutchinson has prepared, that during the time until then ICKL find out from the members what points on the list they agree on, disagree on, feel are most urgent to solve, believe are solvable with a little work. Each member should answer in as much detail as possible to support his statement. The Research Committee can sort the replies and review the proposed solutions in preparation for the Conference.
2. ICKL Research discussions should be limited to the most qualified and practiced people. We recommend that ICKL be planned for a three week period: that the Research Committee meet for 5 days, that the Fellows meet for 5 days for the presentation of papers and decisions (Associate Members may be invited to observe if they are being considered as Fellows) and 5 days for all ICKL Members plus non-member observers for announcements of decisions and practical application sessions. The Research Committee should stay after the Conference to write the report.  
This means that we need to review the Associate Membership list to see if we wish to elect any of those who have attended recent ICKL Conferences to Fellow before the next ICKL. This could be done by mail.
3. Procedure for submitting papers for presentation to ICKL: The present procedure of submitting papers through the Research Committee is all right. We recommend, however, that the Research Committee work out solutions for the papers as far as possible and that papers be presented anonymously by the Research Committee. We recommend that each paper have a Chairman and a scribe to record the discussion plus the person presenting the paper. The summary committee for the paper would consist of these three people.
4. The first order of business of every ICKL should be the reintroduction of the matters on trial.
5. Procedure for discussing papers:
  - a. Presentation of the problem with examples.
  - b. Uncover in discussion the understanding of the problem.
  - c. Presentation of the proposed solutions.
  - d. Trial of the proposed solutions.
  - e. Researching of appropriate literature.
  - f. Decisions.

If ground rules for discussion are set up in the Research Committee discussions during the first week of an ICKL Conference then these rules can be passed on to the meeting of the Fellows the second week and to the final meetings on the third week. We propose the following:

  - a. Once someone has the floor, they must be allowed to finish their statement.
  - b. If you disagree with a proposal, you must give a reason.
  - c. Help should be given to the presenter of the paper to be sure that everyone understands the idea of the paper, then discussion and alternate ideas can be brought up.
  - d. There should be a daily summary of discussions.
  - e. A topic will be returned to subsequently after summary for further discussion.
  - f. In addition to daily summaries a summary of the discussions of a paper should be made at least two days later.
6. To come to a decision: At the Conference where the paper is first presented on a vote by secret ballot of 4/5 of the Fellows present the material will be tried out. At the subsequent Conference the proposal will be reviewed and again voted by secret ballot. If agreed to by 4/5 of the Fellows present it will be adopted. (People who will not be able to attend can submit their ideas in writing and be assured that they will be considered.)

7. To be eligible to vote: A Fellow must have attended one Conference out of the last three to be eligible to vote (i.e. a Fellow may miss two conferences without losing voting privilege. If he/she misses three or more then he/she must attend one Conference without voting privileges in order to be able to vote at the next Conference.)
8. We recommend that Ann Hutchinson be asked to reconsider her resignation from the Research Committee. If she still feels that she cannot serve then we recommend an immediate replacement. Billie Mahoney is now freer in terms of work load and is willing to serve. This group recommends that she be nominated.
9. We strongly recommend that the Executive Committee of ICKL examine the structure of the organization in relation to the whole "scene" of recording movement;
10. It is crucial for ICKL Conferences that there be access daily to a copying machine (and that money be budgeted or charged for this) and to typewriters so that participants can be given copies of proposals and summaries of discussions during the Conference.

Submitted by:

Odette Blum  
Ann Hutchinson  
Billie Mahoney  
Muriel Topaz  
Lucy Venable  
Irene Wachtel

July 9, 1976  
Columbus, Ohio

Outline of Proposals for Revision of ICKL Constitution

Submitted by W.C. Reynolds (4.8.77)

Purposes of ICKL

The primary purpose of ICKL is to supervise and maintain an international standard for the Laban system of notation. This standard includes both technical definition and practical usage.

The secondary purpose of ICKL is to promote the use of the Laban system of notation.

Membership

ICKL is open for membership to all interested persons.

There are no membership qualifications or categories.

All persons engaged in the use of the Laban system of notation are encouraged to join.

Parliamentary Authority

ICKL recognizes Robert's Rules of Order as parliamentary authority.

The Executive Committee

The Executive Committee consists of the officers plus one member.

The Executive Committee has the power to act on behalf of the body as a whole between business meetings of the body.

All actions taken by the Executive Committee are subject to the approval of the body as a whole at the next meeting of the body.

Division of the Body

ICKL is organised into two subgroups - - - one North American and one European.

These subgroups meet alternate years, between the biannual conference of the body as a whole.

The biannual conference of the body is held alternately in North America and Europe.

Conference Committee

The Conference Committee is responsible for the physical and financial organization of the ICKL conference.

This committee is appointed at the previous conference.

Standards Committee

Purpose: The task of the Standards Committee is to serve the major purpose of ICKL by compiling and supervising standards for the Laban system. The Committee publishes a work entitled ICKL Standard. This work contains newly adopted notation procedures plus a list of still outstanding points of disagreement or difference. All points not entered in the ICKL Standard are understood to be commonly agreed and, hence, uniform in available major texts.

The ICKL Standard is advisory only. However, members of ICKL are obligated to indicate in all publications those usages which differ from the ICKL Standard.

Functions:

- 1) compare major texts to determine points of agreement and disagreement.
- 2) review notation publications to determine topics needing examination
- 3) receive requests and suggestions from members regarding topics for attention
- 4) collect and maintain the publication ICKL Standard, crossreferenced to major texts
- 5) serve as the Program Committee for conferences
  - a) select general topics to be considered
  - b) solicit and select papers to be read by members

Members of the Standards Committee may submit papers themselves but must stand down from the committee during evaluation of their paper.

Membership: The Standards Committee consists of three members, elected at the conference.

Research Committee

The Research Committee is open to all members interested in writing and presenting papers to the conference.

There is no formal structure.

Membership is agreed at each conference.

Members joining the Research Committee obligate themselves to write papers to be submitted to the Standards Committee and to present those papers to the next conference.

The Research Committee deals only with topics referred to it by the Standards Committee.

If members of the Research Committee wish to suggest topics they may do so as may any other member by making the suggestion to the Standards Committee.

The writing of papers and their presentation are ordinarily to be the responsibility of individual members of the Research Committee.

Adoption of ICKL Standard

Proposals to be entered as ICKL Standard are adopted by a two-thirds majority of those members voting.

Amendment of ICKL Standard

The Standard may be amended by a two-thirds majority of those members voting.

Provisional Status

There is no provisional or trial status for proposals.

Types of Motions on a Proposed Standard

	Majority
1) I move that the proposal number ____ be adopted as an ICKL standard.	2/3
2) I move that proposal number ____ be referred to the Research Committee for further examination.	1/2
3) I move that the proposal number ____ be tabled.	1/2
4) Proposal rejected.	1/3

ICKL RESEARCH COMMITTEE

Minutes of Meeting held at the Laban Art of Movement Centre, 11 a.m. on February 2nd, 1968.

---

Present: Lisa Ullmann, Roderyk Lange, Ann Hutchinson, Valerie Preston-Dunlop.

- 1) Roderyk Lange opened the meeting with resume of the present situation, referring to Diana Baddeley's letter to Research Committee and to his original intentions in suggesting the formation of it.
- 2) Valerie Preston-Dunlop was appointed chairman of the meeting.
- 3) Purpose of the Research Committee was outlined:-
  - a) to act as co-ordinators of work in:
    - i) unification of present areas of difference
    - ii) development of aspects of the system beyond their present level
    - iii) invention of new aspects/symbols etc.
  - b) to be responsible for the adequate preparation of materials to be presented at the Conference.
  - c) to be responsible for the method of presenting items to the conference members, so that the members can be as fully aware of the content of each item in order to make a responsible decision at the Conference.
- 4) Communication
  - a) between Research Committee members is to be via the Hon. Secretary of ICKL, thereby minimising the clerical side of the committee's work and keeping the financial expenses together in the Hon. Sec's hands.
  - b) between Research Committee and ICKL members
    - i) via the Hon. Secretary
    - ii) via the particular Research Committee member who might be in touch with a small team of ICKL members about a certain topic.
- 5) Method of function:
  - A. re 3 (a) i): co-ordinating function
    - i) Any ICKL member can initiate topics by sending a paper for the Research Committee to the Hon. Sec.
    - ii) Hon. Sec. circulates the paper, duplicating if necessary, to all Research Committee members.
    - iii) Research Committee members study the paper and send a brief note to the chairman of the Research Committee.  
Brief note might say:
      - return to sender for clarification
      - ready for conference
      - pursue but I do not want to be part of research team
      - pursue and I know member Z is interested
      - pursue and make top priority etc.
    - iv) Chairman of Research Committee decides the next move. If it is "pursue", then he/she arranges that a team is initiated to work towards presentation of the problem, and if possible its solution at the next conference. The team should be small and active, thereby eliminating unnecessary circulation of papers and duplication of effort.
    - v) This team brings their work to the notice of the Research Committee in good time (how long?) before the Conference for the Research Committee's decision to present it as:  
either / an exposition of the problem  
or / a solution to be recommended.

- vi) Research Committee's responsibility to see that the team's work is proceeding and that the results are adequate.
- vii) Unification in special circumstances - e.g. when a text book is to be completed before the next conference: - the author to take individual action and the Research Committee to aid with advice and with research work etc., if asked by author.

B. re 3 (a) ii) development.

- i) Developer(s) send paper exposing the area of development to the Hon. Sec. who circulates to Research Committee.
- ii) Research Committee compose brief outline and send to Hon. Secretary.
- iii) Hon. Sec. sends letter Y, filling in blank space with the brief outline, to all ICKL members, both Fellows and Associates.
- iv) Replies sent to developer and one copy to Chairman of Research Committee.
- v) Development team proceeds through A ii) - vi) or A v) - vi.
- vi) Research Committee's responsibility is to safeguard the system as it stands in the light of the development, and to aid the developer as asked, and/or as far as possible.

C. re 3 (a) iii) invention.

As for B. development, but may well be individual effort and jump to stage A v) - vi).

6) Conference material presentation.

- i) the whole series of papers on the topics being put forward will be looked upon as reference material and not normally circulated. These should be available if asked for, and duplicated if necessary. (ICKL or individual member bears the cost?)
- ii) the prepared presentation material will be circulated before the conference and may be in two forms:
  - a) a report of the stage of research reached but no recommended solution.
  - b) as a), but with a recommended solution.
- iii) if ii) a) then a short time should be given on the agenda for comment and questions, under careful control of the conference chairman, to eliminate "thinking in public".

7) Proposition from Research Committee to ICKL membership:-

"that those items of orthography accepted at a conference are valid and should be used by members until a further orthography on the same topic is accepted at some future date".

N.B. It is, of course, understood that individual members will act according to their own conscience and circumstances.

8) For further discussion: -

What constitutes "acceptance at a conference"?  
 Unanimous agreement necessary?  
 3/4 majority?

REPORT OF THE COMMITTEE ON CRITERIA FOR FELLOWSHIP

- A. Categories of Membership
- |  |             |              |                        |
|--|-------------|--------------|------------------------|
|  | I - Members | II - Fellows | III - Research-Fellows |
|--|-------------|--------------|------------------------|
- B. Qualifications
- I MEMBERS - Anyone interested in the work of ICKL
- II FELLOWS - (a - c as stated in the Constitution)
- a) Expert in the Laban system of movement and dance notation; one who has a thorough knowledge and understanding of the principles of the system
  - b) who has the ability to develop it
  - c) who has achieved a high level of proficiency in its practical application
- OR
- d) who is actively using notation
- OR
- e) who has made an outstanding contribution to the field of notation (in some related medium)
- OR
- f) who has made a significant contribution to the work of ICKL (this contribution may not necessarily be technical)
- OR
- g) who has studied all major texts (Knust, Hutchinson, Preston-Dunlop, Szentpál)
- III RESEARCH-FELLOWS As II + one of the following: -
- a) certified Labanotator
  - b) author of two or more scores
  - c) author of two or more publications including a substantial amount of notation
  - d) teacher of notation who has produced a considerable body of teaching material and/or whose students are making significant contributions in the field of notation
  - e) author of research papers
  - f) author of theoretical texts
- C. Procedure for Membership
- I MEMBERS: He/she may apply and become a member by payment of dues.
- II FELLOWS: As I plus the following pre-requisites:
- a) previous membership in the organization (this requirement may be waived under certain conditions)
  - b) meaningful participation in the technical work

- c) written responses to research papers (attendance at ICKL conferences is highly desirable but not a requirement)

A Fellow is elected by a simple majority of the Fellows.

- III RESEARCH-FELLOWS: He/she may apply or be nominated to become a research-fellow under one or more of the criteria (see B III), submitting documentation to a committee of research-fellows to support this application or nomination, such as scores, books, research papers.

A Research-Fellow is elected by the 2/3 majority of the research-fellows.

D. Rights and Duties

For I: All members shall agree:

- to work for the aims of the Council
- to observe established copyrights on the system itself and on notated materials
- be entitled to attend conferences
- be eligible for committees
- be eligible to be elected as fellows
- vote on all non-technical matters, with the exception of the election of fellows and research-fellows.

For II: Fellows shall have:

- the same rights and duties as members
- participate in conferences arranged by the Council
- vote on all non-technical matters and on election of fellows
- be eligible to head a committee
- be a representative of ICKL
- be eligible to become an officer of the Council
- be eligible to become a research-fellow

For III: Research-fellows shall:

- have the same rights and duties as members and fellows
- vote on all matters, including technical matters, election of fellows and research-fellows

To retain the right to vote a research-fellow must do at least one of the two below:

- 1) participate actively in the technical work of the Council
- 2) read, check and comment on scores written by others, particularly, when possible scores from other centres (countries)

Mireille Backer  
Jacqueline Challet-Haas  
Muriel Topaz

15.8.77

ICKL ESTIMATES 1977-79 (1st Sept. - 31 Aug.)ESTIMATED INCOME

(Subject to proposed increase in subscription)

	£
U.S.A. Fellows (£14 yearly)	182.00
U.S.A. Associates (£11 yearly)	154.00
Europe: Fellows (£12 yearly)	264.00
Europe: Associates (£9 yearly)	<u>180.00</u>

780.00Total for 2 years £ 1560.00

Balance £ 60.00

ESTIMATED EXPENDITURE

	£
Stationery	100.00
Postage	250.00
Telephone	100.00
Membership cards	50.00
Xerox & duplicating	500.00
Executive Committee expenses	100.00
Standing Committees expenses	100.00
Contingency sum	<u>300.00</u>

£ 1500.00

Deficit 1975-77 £ 127.31

( Assistance to Fellows £333.00

Committee Expenses 41.58

Drinks 13.00£ 387.58 )Note

The above estimates were constructed by the Executive Committee on a minimum expenditure thought necessary, and the proposed subscriptions were then calculated to cover this expenditure, leaving a minimal excess of income over expenditure.

The estimates have been based on a yearly subscription, but the committee proposes that any member, Fellow or Associate, who pays 2 year's subscription shall have a reduction of £1.00, in recognition of the income which will be received over the two years through investment.

The Committee proposes to invest all monies in a Building Society, and so dispense with the bank account, thereby increasing the income a little and avoiding the possibility of bank charges.

I.C.K.L. 1977 CONFERENCE

TECHNICAL REPORT

(Page 35-54)



### RESEARCH COMMITTEE BRIEFING PRIOR TO CONFERENCE TECHNICAL SESSIONS

Members were reminded that from the list, "ICKL Discussions - 1959-75", a selection of items had been made for consideration at the 1977 Conference. These had been circulated to all members in May 1977 as Sheets A and B. Fourteen ICKL members had sent in comments to items on these sheets.

The Research Committee had met in London for five days immediately before the Conference to decide on the method of presentation of each item. Presentation of items would be shared between RC members. Each item would be presented visually and the Research Committee proposal with regard to it would be made and seconded before discussion on the item commenced. Discussions would be carefully guided to enable members to speak in order without interruption. Voting would take place after discussion on each item was concluded, unless a delay in taking the vote was deemed desirable.

The importance of keeping as closely as possible to the time allotted for discussion of each group of items was stressed. If discussion on a particular item appeared to have reached an impasse, the item would be postponed, either until another day, or perhaps until a later conference. As a result of discussions at the Conference the Research Committee might decide to withdraw their proposal. Time would be allocated on Wednesday, August 17th, for new proposals on rejected items. Any such new proposals should be submitted to the Technical Chairman in writing by Tuesday, August 16th.

The first group of items were non-controversial and the Research Committee were proposing that they be formally agreed. They would be voted on during the first Technical Session. The remaining items would then be discussed in the order in which they appeared, first those on Sheets A and then those on Sheets B. The numbers of the items to be discussed on a particular day would be posted on the previous evening.

As a result of comments received and discussions at the pre-Conference Research Committee meetings, some items which appeared unlikely to be solvable at the Conference had been postponed as needing further work.

### VOTING PROCEDURE

Because of doubt concerning agreements made at previous Conferences, formal voting by ballot was instituted for the 1977 Conference. It was agreed that a 3/4 vote in favour by the Fellows present and voting was required for an item to be considered as adopted. Fellows voted for, against, or abstained.

### REPORT ON DECISIONS REACHED

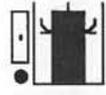
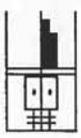
For the conference items had been divided into two lists: "A" items on which general agreement was already indicated (starred items on the 282 List) and "B" items which required much further discussion. In the following report on Decisions Reached, all agreed items have been presented in numerical order regardless of "A" or "B" origin.

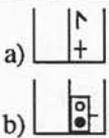
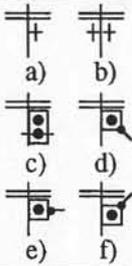
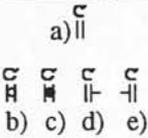
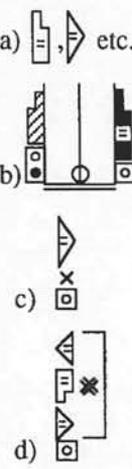
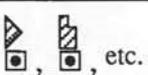
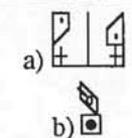
In the report the voting for each item is given at the end of the statement of decision reached. The order of the numbers is: (for/against/abstain), thus an indication such as: (16/2/1) means that 16 voted for the decision, 2 against and one abstained. Of the 19 Fellows present, not all were on hand at each session, hence instances of numbers totalling lower than 19.

The wording for each final decision was carefully selected prior to the voting procedure.

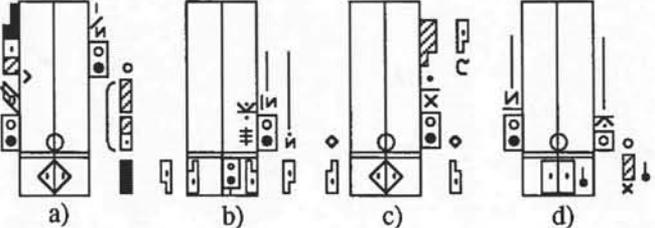
DECISIONS ON TECHNICAL MATTERS REACHED BY FELLOWS  
OF THE INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN  
AT THE BIENNIAL CONFERENCE held at the East Sussex  
College of Higher Education, Eastbourne, England,  
from August 9th to 19th, 1977.

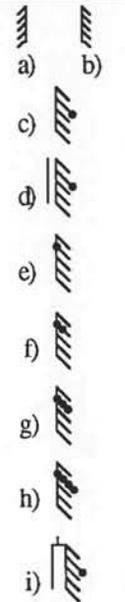
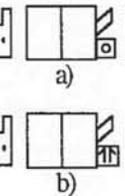
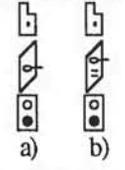
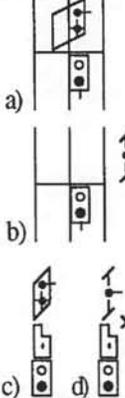
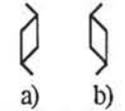
1977 I.C.K.L. CONFERENCE - REPORT ON TECHNICAL DISCUSSIONS

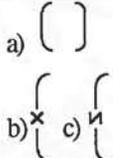
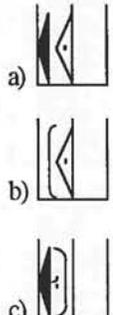
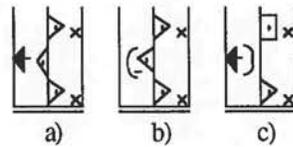
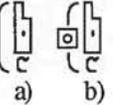
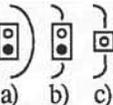
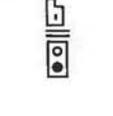
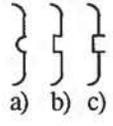
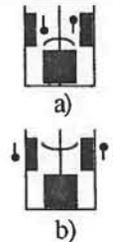
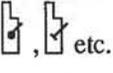
ITEM	SIGN or EXAMPLE	MEANING	DECISIONS & CLARIFICATIONS
1		Sign for center of gravity	<u>Decision:</u> to accept the sign and its meaning. (19/0/0)
2c & 5	a)  b) 	a) keep same level b) keep same level but some resiliency is allowed.	<u>Decision:</u> To accept a) and b) and their meaning. (17/1/0) <u>Note:</u> Use of retention signs ( ◊ ◊ & ○ ) for the center of gravity require further investigation.
3		The level of support in a crouch	<u>Decision:</u> For * to * degree of bending the supporting leg, and for * to * degree of lowering the center of gravity below its normal high situation, low level supports must be written. (18/0/1)
4		A direction sign in the support column after kneeling means come up to standing.	<u>Decision:</u> To accept the meaning of this example. (19/0/0)
12		Use of third column for upper body movements	<u>Decision:</u> To accept use of direction symbols without a pre-sign in the third column(s) for movements of the upper body. (18/0/1)
16		Pre-sign for upper body movements	<u>Decision:</u> To accept the symbol and its meaning (15/1/2) <u>Note:</u> Used only in case of doubt and for Motif Writing. The sign was designed specifically not to be identified with any specific part of the trunk as it is in the nature of upper body movements that their point of reference has some leeway.
19	 etc.	<u>Body Signs</u> Signs for body sections	<u>Decision:</u> To accept the signs for body sections. (19/0/0)
20		Sign for the waist	<u>Decision:</u> To accept the sign and its meaning. (18/0/0) <u>Note:</u> Some do not agree with the use of "x". New proposals for the waist sign are welcomed.
22		Sign for the face	<u>Decision:</u> To accept the sign and its meaning. (19/0/0)
23		Sign for the front surface of the chest	<u>Decision:</u> To accept the sign and its meaning. (19/0/0)
24	a)  b) 	Sign for the whole torso	<u>Decision:</u> The sign a) represents the whole torso. (18/0/0) <u>Note:</u> The sign b) is no longer used.
25		Twist of the shoulder section	<u>Decision:</u> To accept the example and its meaning. (19/0/0) <u>Clarification:</u> Movement of shoulder section as in épaulement.
27	a)  b) 	a) shoulder section of the torso b) left and right shoulder areas	<u>Decision:</u> To accept the symbols and their meaning. (17/1/0)
28		Sign for the lungs	<u>Decision:</u> To accept the symbol and its meaning. (18/0/0) <u>Note:</u> Some do not agree with the use of "x". New proposals are welcome.

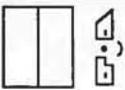
ITEM	SIGN or EXAMPLE	MEANING	DECISIONS & CLARIFICATIONS
29		<p><u>Signs for lying</u></p> <p>a) K's former version b) torso surface carries the weight</p>	<p><u>Decision:</u> To accept b) as the way of writing lying. (18/0/0)</p> <p><u>Note:</u> For a) additional direction signs are needed. K introduced both a) and b) in his new book but prefers b).</p>
30		<p><u>Sitting</u></p> <p>a) on the right hip b) on both hips c) on the tuberosities of the ischia, or between the legs when straddling or in a stride. d) on the tuberosities of the ischia, or between the legs when straddling or in a stride. e) on the tuberosities of the ischia, or between the legs when straddling or in a stride. f) on the tuberosities of the ischia, or between the legs when straddling or in a stride.</p>	<p><u>Decision:</u> Ex. a) and b) mean general sitting (supporting on the "hip" or "hips") depending on the context. Ex. c), d), e) and f) show supporting on specific parts of the pelvis.</p>
31		<p>a) Sign for the neck <u>Surfaces of the neck:</u> b) back of the neck c) front of the neck d) right side of neck e) left side of neck</p>	<p><u>Decision:</u> To accept the symbols and their meaning. (18/0/0)</p>
33 34 39d		<p><u>Shifting</u></p> <p>The "=" in the direction sign means each part of the body section moves an equal degree into the stated direction.</p> <p>b) a chest shift to forward low. c) a small chest shift d) a series of very small chest shifts</p>	<p><u>Decision:</u> 1) To accept the symbol and its meaning. 2) The normal distance for a shift is what is comfortably normal for that part of the body into that particular direction so that x and n are relatively smaller and larger. (18/0/0)</p> <p><u>Clarification:</u> A shift shows a movement of a body part away from its normal alignment. A shift is comparable to a gesture in that its point of reference is set and in that its notation is destinal. It is understood that x and n, etc. below the direction sign of a shift mean distance (amount) of shift, the shift being comparatively small or large. See examples c) and d).</p>
35		<p>Pelvic tilt</p>	<p><u>Decision:</u> To accept the examples and their meaning. (19/0/0)</p>
36		<p>Pelvic rotation around the lateral axis</p>	<p><u>Decision:</u> To accept the examples and their meaning. (19/0/0)</p>
37		<p>a) counter directions for hips producing rotation b) rotation of the pelvis</p>	<p><u>Decision:</u> That b) be used to mean a rotation of the pelvis. (18/0/0)</p> <p><u>Note:</u> Because of conflict in the analysis of hip movements, the subject of a) should be deferred to another conference.</p>
38		<p>Sign for straight path gesture</p>	<p><u>Decision:</u> A straight path sign in a vertical bow written beside a gesture means the free end travels on a straight line. (18/0/0)</p> <p><u>Note:</u> The sign must be written beside the respective direction sign/signs.</p>

ITEM	SIGN or EXAMPLE	MEANING	DECISIONS & CLARIFICATIONS
41 & 42		<p><u>Hold Sign Rule</u></p> <p>a) a leap on count 2</p> <p>b) weight is held on count 2</p>	<p><u>Decision:</u> A gap in both support columns indicates leaving the ground. (19/0/0)</p>
47		<p><u>Cancellation of</u> </p> <p>May also be used for </p>	<p><u>Decision:</u> To accept the symbol and its meaning. (18/0/0)</p>
49	<p>a) </p> <p>b) </p>	<p>a) lateral spreading</p> <p>b) lateral closing</p>	<p><u>Decision:</u> To accept the signs and their meaning. (18/0/0)</p>
53		<p><math>\text{~}</math> for whole arm means stretch in each joint</p>	<p><u>Decision:</u> To accept the meaning as stated. (18/0/0)</p>
55 & 54a	<p>a)  b) </p> <p>c) </p> <p>d) </p> <p>e) </p>	<p>a) sign for wide, stretched</p> <p>b) sign for double wide</p> <p>c), d), e) 2 degrees of stretching, lengthening limbs</p>	<p><u>Decision:</u> To accept the symbols and their meaning. (18/0/1)</p>
54b	<p>a) </p> <p>b) </p>	<p>Three-dimensional:</p> <p>a) contraction</p> <p>b) extension</p>	<p><u>Decision:</u> To accept the symbols and their meaning. (16/1/0)</p>
56a	<p>a)  b)  c) </p> <p>d)  e)  f) </p> <p>g)  h) </p>	<p>a) - c) folding over different surfaces</p> <p>d) - f) contracting over different surfaces</p> <p>g), h) alternate versions of e) &amp; f)</p>	<p><u>Decision:</u> To accept the symbols and their meanings. In the case of e) &amp; f), etc. the symbols of g) &amp; h) may be used as well for the sake of logically carrying through the application of the meeting line. (17/1/0)</p> <p><u>Note:</u> Comment was made to the effect that the term "K" signs should not be used in publications.</p>

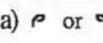
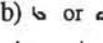
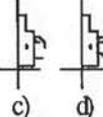
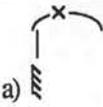
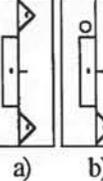
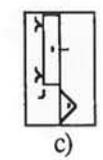
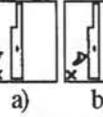
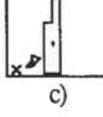
ITEM	SIGN or EXAMPLE	MEANING	DECISIONS & CLARIFICATIONS
56b & 64	<p>a)  b) </p> <p>c)  etc.</p> <p>d)  etc.</p>	<p>Extension on one side</p> <p>a) on the front side b) on the right side a), b) etc. mean stretch the whole area on the indicated side into the direction of the free end; no intentional curve.</p> <p>c) contract over the indicated side, a curve results.</p> <p>d) an intentional curve on one side, an intentional stretch on the convex side.</p>	<p><u>Decision:</u> To accept the indications with their stated meaning. (16/1/0)</p> <p><u>Note:</u> The examples below were given to illustrate use of these indications.</p> 
67		Sign for "neither stretched nor bent"	<p><u>Decision:</u> To accept the symbol and its meaning for gestures. (17/0/0)</p> <p><u>Note:</u> Its use for length of step requires further discussion.</p>
74	see 82		
75		Sign for palm/sole of foot	<p><u>Decision:</u> To accept the symbol and its meaning. (18/0/0)</p>
76	<p>a)  - </p> <p>b) •  </p>	<p>a) thumb side, big toe side</p> <p>b) little finger side little toe side</p>	<p><u>Decision:</u> The "-" added to a limb sign indicates the "thumb" (inner) side of the limb segment, and the "•" added to a limb sign indicates the "little finger" (outer) side of the limb segment. (18/1/0)</p>
78		Drawing of the joint signs	<p><u>Decision:</u> To accept the drawing of the symbols. (19/0/0)</p>
79 & 83	<p>a)  b) </p> <p>c)  d) </p> <p>e)  f) </p> <p>g)  h) </p> <p>i)  j) </p>	<p><u>Limbs</u></p> <p>a) whole upper arm limb segment</p> <p>b) same as a)</p> <p>c) 1/3 of upper arm above the elbow</p> <p>d) 1/3 of the forearm below the elbow</p> <p>e) both legs</p> <p>f) both arms</p> <p>g) right leg</p> <p>h) left leg</p> <p>i) right arm</p> <p>j) left arm</p>	<p><u>Decision:</u> To accept the symbols and their meaning and that a) be used instead of b) to describe a limb. (16/0/0)</p> <p><u>Note:</u> Although the b) method of writing a limb is more space consuming, it is not obsolete.</p>
80		Back or outer surface of forearm	<p><u>Decision:</u> The correct drawing for such limbs and surfaces. (15/0/0)</p>
81	<p>a)  b) </p> <p>c) </p>	<p>a) right foot</p> <p>b) left foot</p> <p>c) both feet</p>	<p><u>Decision:</u> To accept the symbols and their meaning. (19/0/0)</p> <p><u>Note:</u> When c) is placed in columns on the right side of the staff it refers to the right foot; when placed on the left it refers to the left foot.</p>

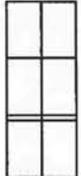
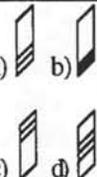
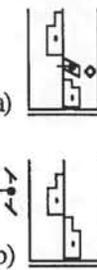
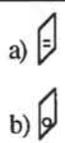
ITEM	SIGN or EXAMPLE	MEANING	DECISIONS & CLARIFICATIONS
82a, 74 & 82b,c		<p><u>Fingers</u></p> <p>a) for left hand b) for right hand</p> <p><u>A dot indicates a particular finger.</u></p> <p>c) the index finger d) finger as a limb e) first joint of the finger (the root) f) second joint; pre-sign for directional movement of first segment g) 3rd joint; pre-sign for 2nd segment h) tip of finger; pre-sign for third segment i) surface of finger tip (for touches)</p>	<p><u>Decision:</u> To accept the signs of a) and b) for the fingers. (19/0/0)</p> <p><u>Decision:</u> To accept the signs c) - h) and their meaning with the understanding that the point of reference for fingers and their parts is the proximal joint of the respective part. The pre-sign for a directional indication is the distal joint (or end) of the respective part. (18/1/0)</p> <p><u>Clarification:</u> When only the first segment (proximal) moves, the rest of the finger is understood to have a retention in space. The space hold may be written as a reminder, if desired.</p>
91		<p>a) chest twist with forward arm movements b) shoulder section twist with forward arm movements</p>	<p><u>Decision:</u> For a) and b) the arms take direction from the front of the upper part of the shoulder section. (18/0/1)</p>
92		<p>Torso Tilt Direction a) twist of the torso, b) rotation of the torso followed by a tilt.</p>	<p><u>Decision:</u> The torso, chest, shoulder section and arms take direction from the new front of the upper part of the shoulder section (18/0/1)</p> <p><u>Clarification:</u> A twist or rotation of the torso creates a new front (divided front) for the body parts stated above.</p>
101 102		<p>Wheeling for Body</p> <p>a) and b): body wheeling c) and d): torso wheeling</p>	<p><u>Decision:</u> To accept the symbols and their meaning. (15/3/1)</p>
103		<p>Sign for Cartwheel a) to the right b) to the left</p>	<p><u>Decision:</u> To accept the symbols and their meaning. (19/0/0)</p>

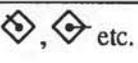
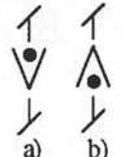
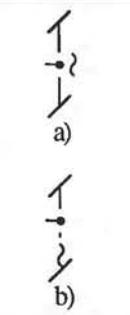
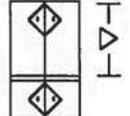
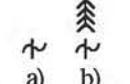
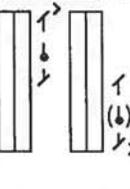
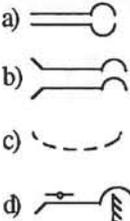
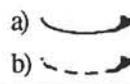
ITEM	SIGN or EXAMPLE	MEANING	DECISIONS & CLARIFICATIONS
105		<p><u>Inclusions</u></p> <p>a) inclusion bows b) small inclusion c) large inclusion</p>	<p><u>Decision:</u> To accept the symbols and their meaning. (16/2/1)</p> <p><u>Clarification:</u> The x and v are used with the meaning of space measurement, i.e. small or large degree.</p>
106		<p>Partial Weight</p> <p>a) 1/2 support b) 2/3 support c) 1/3 support</p>	<p><u>Decision:</u> To accept the examples and their meaning. (18/0/1)</p> <p><u>Clarification:</u> When partial weight is followed by a support, the point of reference for this support is as shown below:</p> <p>Ex. a) and b) are treated like full supports;</p>  <p>c) like a gesture.</p>
107		<p><u>Head tilt with inclusion</u></p> <p>a) general inclusion b) chest inclusion specified</p>	<p><u>Decision:</u> 1. For a head tilt the inclusion bow means include as much of the adjacent body part as needed to perform the action. 2. The start of an inclusion bow indicates the start of the inclusion and will include the pre-sign if the inclusion starts at the beginning of the movement. (19/0/0)</p> <p><u>Clarification:</u> Head tilts move from the base of the neck. If there is participation of an adjacent body section in a head movement, it should be written, as in b).</p>
108 & 109a		<p>a) torso leading b) torso inclusion c) chest inclusion</p>	<p><u>Decision:</u> When the torso or a torso section is leading/included, it is understood that no twist or rotation occurs. (16/3/0)</p>
110		<p>Exclusion from duration of movement</p>	<p><u>Decision:</u> When the sign "=" (taken from the double horizontal line of the starting position) is placed between a pre-sign and a movement indication, it excludes the pre-sign from the duration of the movement. (17/1/1/)</p>
111		<p>Exclusion bow Within the bow is written the part/person etc. to be excluded from the movement.</p>	<p><u>Decision:</u> That the exclusion bow be accepted and that we experiment with the drawing of the symbol, as in a), b) and c). (19/0/0)</p>
112		<p>Placement of pins for leg gestures</p> <p>a) inside b) outside</p>	<p><u>Decision:</u> That placement of pins be optional i.e. if there is no place for the pin inside, it can be placed outside the direction symbol. (18/0/0)</p>
114		<p>Intermediate Directions 1/3 way point</p>	<p><u>Decision:</u> A pin inside a direction sign modifies the direction by 1/3 of the distance to the neighboring main direction represented by that pin. (19/0/0)</p>

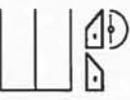
ITEM	SIGN or EXAMPLE	MEANING	DECISIONS & CLARIFICATIONS
115		Half way intermediate direction: between forward middle and diagonal middle	<u>Decision:</u> The dot between the two direction symbols which are tied with a bow indicates the point halfway between the two stated directions. (17/1/0)
116 & 143	<p>a) , , etc.</p> <p>b) , , etc.</p> <p>c) </p>	<p><u>Front Signs</u></p> <p>a) related to: </p> <p>b) related to starting front. (In ballroom it is related to L.O.D., meaning line of dance, also called line of direction)</p> <p>c) in ballroom the pre-sign for the re-evaluation of front when turning a corner.</p>	<p><u>Decision:</u> To accept a), b) and c) and their meaning. (17/0/1)</p> <p><u>Clarification:</u> a) is used mostly for stage  b) is used for fronts which may be transposed:  1. In scientific comparative research  2. For motifs of choreographies where the motif appears in the course of the dance with different starting fronts.  3. For original folk dance notation where the starting front is in most cases optional.  c) the sign is also called "General Direction of Progression Key".</p>
137	<p>a) </p> <p>b) </p> <p>c) </p> <p>d) </p>	<p>Step, Shift of Weight</p> <p>a) and c): a step</p> <p>b) and d): shift of weight</p>	<u>Decision:</u> To accept a), b), c) and d) with their stated meaning. (17/1/0)
140 & 141	<p>a) </p> <p>b) </p> <p>c) </p> <p>d) </p> <p>e) </p> <p>f) </p>	<p><u>Crosses of Axes:</u>  Relation to:</p> <p>a) fixed axes of the room</p> <p>b) "front" of performer</p> <p>c) body axes</p> <p>d) axes of front of unrotated end</p> <p>e) axes of front of individual sections</p> <p>f) axes of individual sections</p>	<p><u>Decision:</u> To accept the symbols and their meaning. (18/0/1)</p> <p><u>Clarification:</u> a), b), d), e) have a constant vertical axis.  c) and f) have a longitudinal axis of body/body part.</p>
142	<p>a) </p> <p>b) </p>	<p>a) Cross of Axes of the path</p> <p>b) Front relating to the axes of the path</p>	<u>Decision:</u> To accept the symbols and their meaning. (18/0/1)

ITEM	SIGN or EXAMPLE	MEANING	DECISIONS & CLARIFICATIONS
144		Retention according to the Standard Cross of Axes	<p><u>Decision:</u> To accept this sign with its meaning. (13/2/2)</p> <p><u>Clarification:</u> The arms are carried in such a way that their direction is always according to + in Ex. a), and in Ex. b).</p>
145	<p>etc.</p>	<p><u>Axes for Revolutions</u></p> <p>a) understood axis is </p> <p>b) constant vertical axis specified</p>	<p><u>Decision:</u> To accept the axes as stated in a) and b). (17/0/0)</p>
156		<p>Degrees of x: 6/6 scale</p>	<p><u>Decision:</u> The 6/6 scale, as indicated, is the normal (understood) scale. (17/0/0)</p>
162		<p>In group notation:</p> <p>a) closing ranks</p> <p>b) opening ranks</p>	<p><u>Decision:</u> To accept the symbols and their meaning. (19/0/0)</p>
163		<p>a) performing on a small scale</p> <p>b) performing on a large scale</p>	<p><u>Decision:</u> To accept the symbols and their meaning. (19/0/0)</p>
167		<p><u>Placement of Hooks While Swivelling</u></p> <p>a) LN version</p> <p>b) K's version</p>	<p><u>Decision:</u> When supporting and swivelling on parts of the feet, the contact must be written in the support column. (17/0/0)</p> <p><u>Note:</u> In LN the hooks do not touch the staff lines.</p>
168		<p>Placement of hooks indicate the moment of contact.</p> <p>a) touch at the start of the leg gesture</p> <p>b) touch at the end of the leg gesture</p>	<p><u>Decision:</u> To accept the meaning of the examples. (19/0/0)</p>
170		<p>a) "nail" of the toes</p> <p>b) "pad" of the toes</p> <p>c) ball of the foot is well off the floor</p> <p>d) ball of the foot is just off the floor</p>	<p><u>Decision:</u> To accept the symbols and their meaning. (15/1/3)</p>

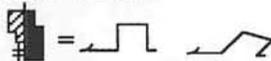
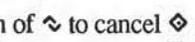
ITEM	SIGN or EXAMPLE	MEANING	DECISIONS & CLARIFICATIONS
171		Bow (hook) for unspecified contact	<p><u>Decision:</u> To accept the symbol and its meaning. (18/1/0)</p> <p><u>Note:</u> The drawing of these hooks should be larger than other hooks and the shape must be symmetrical.</p>
172	<p>a)  or </p> <p>b)  or </p> <p>c)  d) </p>	<p>a) symbols for heel drop.</p> <p>b) symbols for toe drop.</p> <p>c) heel drop example</p> <p>d) toe drop example</p>	<p><u>Decision:</u> To accept the symbols and their meaning. (17/1/1)</p> <p><u>Clarification:</u> When the toe or heel is not already lifted, an automatic preparatory release is assumed.</p>
177	<p>a) </p> <p>b)  </p> <p>c) </p>	<p>a) indication of a slow grasp</p> <p>b), c) a slow release</p>	<p><u>Decision:</u> To accept a) as the way of writing a slow grasp. (17/2/0)</p> <p>To accept b) as the way of writing a slow release. (15/2/2)</p> <p><u>Note:</u> b) is the preferred way of writing a slow release rather than c)</p>
179	<p>a)  b) </p> <p>c) </p>	<p>Timing of Step in Place</p> <p>a) stepping in place followed by a step.</p> <p>b) stepping in place followed by a hold.</p> <p>c) sliding into place</p>	<p><u>Decision:</u> Contact with the floor in place and transference of weight begin at the lower rim of the direction symbol. When sliding into place, as in c), the foot takes two counts to slide into place, transference of weight occurring at the end. (17/2/0)</p> <p><u>Clarification:</u> The timing of the transference of weight depends on what follows, therefore counts 2 &amp; 3 in a) and b) will not be performed the same.</p>
186		<p><u>Modification of Steps</u> Each new support will produce sound, i.e. is accented.</p>	<p><u>Decision:</u> To accept the symbol and its meaning. (18/1/0)</p> <p><u>Clarification:</u> This indication cannot be used for touching leg gestures.</p>
190	<p>a)  b) </p> <p>c) </p>	<p><u>Placement of Accent</u> A slightly accented, sudden bending</p>	<p><u>Decision:</u> That a), b) and c) have the same meaning. (17/1/1)</p> <p><u>Note:</u> b) and c) are preferred.</p>

ITEM	SIGN or EXAMPLE	MEANING	DECISIONS & CLARIFICATIONS
191		Landing on one foot and closing the other (e.g. <i>sissonne fermé</i> , <i>glissade</i> , etc.)	<u>Decision:</u> The overlapping of symbols is used when there is overlapping of landing on one foot and closing the other. (18/0/0)
194		The length of bar lines	<u>Decision:</u> Bar lines should not protrude beyond the two outer lines of the staff. (19/0/0)
197		Sign for retention on the spot	<u>Decision:</u> To accept the symbol and its meaning. (18/1/0)
200		Standard shape for stage plans	<u>Decision:</u> To accept this shape as standard for floor plans. (17/1/1)
203		Signs for "en croix" repeats	<u>Decision:</u> That "en croix" repeat signs be accepted and that the exact drawing in context be left for further decision. (16/1/2)
213		Change of level while turning a) rise at start of turn b) lower at start	<u>Decision:</u> To indicate change of level through shading the turn sign. (17/1/1)  <u>Clarification:</u> For change to high level a minimum of two strokes should be added for a) and c) and three for d).
218		a) a non-swivel turn on the right foot b) on count 2 step on a 1/4 circle counter-clockwise.	<u>Decision:</u> To accept the meanings of a) and b). (19/0/0)  <u>Clarification:</u> Floor plan for a):  Floor plan for b):   Although the arriving front in both a) and b) is the same, the arrival spot is different. <u>Note:</u> Ex. b) was K's old way of writing non-swivel turns.
219		Twist in the torso	<u>Decision:</u> This example means twist in the torso. (17/0/0) <u>Note:</u> Former meaning was to rotate in one piece.
220		a) rotate as a unit b) twist within the limb/body section	<u>Decision:</u> That a) and b) be used for gestures only with the meaning as stated. (18/0/1) <u>Clarification:</u> a) each part rotates to the same degree. b) although a Motif Writing sign it can also be used in full notation when needed.
221		Aerial turns without specific leg gestures	<u>Decision:</u> To accept a) with its stated meaning. (18/1/0) <u>Clarification:</u> The action stroke need not necessarily be the same length as the turn sign. The start of the action stroke shows the moment of leaving the ground. b) 

ITEM	SIGN or EXAMPLE	MEANING	DECISIONS & CLARIFICATIONS
224	 etc.	Secret turn - decision to choose another front.	<u>Decision:</u> To accept the symbol and its meaning. (17/2/0) <u>Clarification:</u> A secret turn is a mental decision to take another direction as front.
225		Signs for general spiralling a) inward b) outward	<u>Decision:</u> To accept the signs and their meaning. (19/0/0)
228		Circular paths, leeway in: a) degree of change of front b) shape of circle	<u>Decision:</u> To accept a) and b) and their meaning. (18/0/0) <u>Clarification:</u> a) The change of front can be slightly more/less than 3/4; this will also affect the degree of curving. b) the shape of the path is only similar to a 3/4 circle.
229		Travelling jump in an open position	<u>Decision:</u> Travelling jumps in or into open positions are written with a path sign containing an empty direction sign. (17/0/0)
233		Resultant movement (a passive reaction is allowed)	<u>Decision:</u> To accept the symbol and its meaning. (18/0/1)
236 & 237		a) sign for "either" b) either hand	<u>Decision:</u> To accept the symbols and their meaning. (19/0/0)
242		Continuation of path from one staff to another.	<u>Decisions:</u> 1) a caret be used to show continuation of a movement indication from one staff to another. 2) to write both top and bottom lines on each part of the path sign. 3) when the pin has been placed in the earlier part of the path sign, a second pin, placed in brackets, may be used in the later part for clarity. (19/0/0)
247		<u>Relationship Signs</u> a) addressing b) variations of a) c) "near" d) placement of pin	<u>Decisions:</u> a) to accept the basic signs to express the relationship of addressing. (17/1/0) b) variations in drawing the addressing sign to pin-point the particular part addressing. (16/3/0) c) to accept this symbol and its meaning: close to, or nearly touching. (15/2/1) d) to place the pin along the horizontal line as close as possible to the active part. (18/1/0)
248		Active person (part): a) in touching b) in nearly touching	<u>Decision:</u> To accept the signs and their meaning. (18/1/0) <u>Clarification:</u> The heavy end of the relationship sign shows the part (person) which is active.
250		Continuous sliding	<u>Decision:</u> To accept the symbol and its meaning. (19/0/0)

ITEM	SIGN or EXAMPLE	MEANING	DECISIONS & CLARIFICATIONS
251		<p><u>Signs for Supporting Form</u> for signs when drawn small within the staff.</p>	<p><u>Decision</u>: To accept the drawing of small signs for taking weight, supporting, carrying. (18/0/1)  <u>Clarification</u>: The signs should not be drawn as  or  within the staff as these signs have the meaning of spreading, closing.</p>
252		<p>Deviation from the path of a movement (indirect path)  A slight upward curve on the path  to .</p>	<p><u>Decision</u>: For gestures deviations from the path of a movement are shown by a pin within a vertical bow. (19/0/0)</p>
256 & 257	<p>a) </p> <p>b) </p>	<p>a) sign for "a shape"  b) sign of a) modified into a path sign within which is drawn the required design</p>	<p><u>Decision</u>: The name "Shape Writing", formerly used for this form of movement description, shall be dropped in favor of the working title "Design Drawing". (13/2/2)  <u>Decision</u>: To accept the signs a) and b) with their meaning. (15/0/2)</p>

DEFERRED ITEMS

- No. 7:  Placement of weight. More research on such kneeling problems is required.
- 18 & 21: Movable parts of the torso. Complete list needed, plus examples of use, descriptions, etc.
- 26:  Waist as fixed end for pelvic tilts.
- 43: Validity - whole limb cancels parts
- 45: Validity - cancellation of rotations
- 47: Validity - further investigation of  .
- 57: Motion, interpretation of  . Meaning of  . Exact use of addition bracket.
- 60: Logic regarding choice of  or  .
- 61:  Unfolding; need for , , etc. and need for degrees of unfolding
- 68: ISC - X modifying a step:  x (timing, placement of x, etc.)
- 72: Meaning of  (ISC?)
- 86: Finger fan, analysis, clarification (practical session needed)
- 138b Ex. c): Use of staple/caret (shift of weight)
- 145c-e: Axis for revolutions
- 149: Action stroke - meaning "each direction and level".
- 157 & 158: Distance in sitting
- 159: Distance of leg gesture from floor
- 178: Timing, general or specific
- 189: Dynamics, abbreviated effort signs
- 192: Divided column
- 195: Number indication for measures, counts 
- 215: Individual paths:  .
- 216: Meaning of:  .
- 222 & 223: Attached symbols. (ISC, and divided column)
- 244: Meaning of:  (ISC)
- 249: Validity:  , end touching?
- 252: Distance - degree of deviation.
- 253: Validity: Pins - minor movements:   )
- 255, 258, 259: Design Drawing - indication of: surface (curved, flat)  
placement of design for situations  and 

Item Voted Against at the 1977 Conference

No. 31, Ex. c) Signs for the parts of the back of the head. Arguments to be put forward regarding the advantages of one set over the other.

1977 DISCUSSIONS FOLLOW UP

Specific trial and application is to be given to the following:

No. 56a, Ex. b) -  etc.

No. 67 -  for length of step (supports)

No. 81 - Use of , etc. in the columns

No. 87 - Drawing of single hip signs:  in movement context.

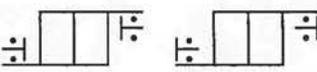
No. 111 - Drawing of exclusion bow: .

Items requiring further clarification:

The following items, though voted on in part at the 1977 Conference, require certain details to be further clarified and agreed upon:

No. 2c and 5 - For the centre of gravity, use of retention signs (, , )

No. 37a - Conflict in the analysis of hip movements: 

No. 203 - The drawing of "en croix" repeat signs in context. 

PRIORITY ITEMS FOR THE 1979 CONFERENCE

The following research groups were formed at the 1977 Conference to undertake preparatory work on topics that members believed were the most urgent to investigate: (coordinator underlined)

VALIDITY - Billie Mahoney, Bryce Cobain, Mary Jane Warner, (Lynne Weber would like to respond).

PRINCIPLES - Lucy Venable, Irene Wachtel, Sally Archbutt, Hettie Loman (Bill Reynolds interested in concept of "normal")

PINS - Ann Hutchinson, Maria Szentpál, Lynne Weber, Bill Reynolds

ACTION STROKE - Ann Hutchinson, Bill Reynolds, Mireille Backer, (Irene Wachtel and Maria Szentpál would like to respond). Group coordinator not yet arranged.

DYNAMICS - Sally Archbutt, Lynne Weber, Varina Verdin, Hettie Loman, (Ann Hutchinson would like to respond).

Whether papers are submitted from the above groups or not, a report should be submitted to the R.C. Chairman by Sept. 15th, 1978.

The following papers will also be given priority:

"PLACE"

"DESIGN DRAWING"

The Conference also put forward a request for Knust to prepare an English translation of his paper on GROUP NOTATION.

In order to limit discussions and respond to the needs of the majority as expressed at the 1977 Conference, the following items felt to be less urgent will be tabled for the moment unless a member individually wishes to tackle one:

- Inner Subsidiary Column (ISC).      Staples.      Distance.      Timing.
- Divided Column.      Sign for general retention.
- New sign for: Waist, Lungs, Inverted Pelvis.

Deadline for posting papers that are being submitted for comment for the 1979 Conference:  
September 15th, 1978.

GUIDELINES FOR SUBMITTING A PAPER TO THE ICKL RESEARCH COMMITTEE

1. Let the Chairman of the Research Committee know what you are planning to do. The Research Committee will furnish you with any information it has that relates to your topic. The best time for this to be done is at the end of a Conference when topics for the next one have been chosen.
2. Research the appropriate literature. Look through notation texts and any available books to find all the examples of your topic.
3. Discuss (by letter or in person) your plans with a Fellow, if you have not written a paper before. He/she may be able to recommend more sources, help you shape your ideas, etc.
4. Write the 1st draft of the paper which should include the following in this order:
  - a) Presentation of the problem with examples, if needed.
  - b) Discussion of all the elements and ramifications of the problem.
  - c) Presentation of the possible solution(s), weighing the arguments for and against.
  - d) Conclusion. This may be a proposal.
5. Submit the 1st draft to the Advising Fellow for comments, if that seems helpful. Make changes accordingly.
6. Submit the 2nd draft to the Chairman of the Research Committee with a covering letter asking that it be reviewed for an ICKL Conference. State the date of the Conference, if you have a specific one in mind. (The covering letter is very important, since sometimes people are circulating material for comment without the intention of having it reviewed for a Conference.)

Additional Information

When several people are interested in an item the Research Committee will appoint an advisor to work with them to help with the task and with the coordination of the group.

Anyone preparing a paper should consult the following texts automatically:

- Knust, Albrecht. Handbook of Kinetography Laban. Hamburg: Das Tanzarchiv, 1958.  
 or " " Dictionary of Kinetography Laban. London: Macdonald & Evans, 1977 or 78.  
 Hutchinson, Ann. Labanotation. New York: Theatre Arts, 1970.  
 Preston-Dunlop, Valerie. Practical Kinetography Laban. London: Macdonald & Evans, 1970.

Any references in these texts should be clearly cited.  
 Style manuals for research papers might be consulted.

The Chairman of the Research Committee 1977-79 is:

Ann Hutchinson Guest  
 17 Holland Park,  
 London W11 3TD  
 England.

LIST OF PAPERS DISCUSSED AT I.C.K.L. CONFERENCES

The following papers are in the ICKL Archive and are available for sale to ICKL members as historical research documents.

The price list may be obtained from the ICKL Archivist, Edna Geer, 50 Wilton Crescent, Wimbledon, London SW19 3QS.

	<u>Number of Pages</u>
1. Principles and Basic Ideas of Kinetography Laban. Knust 1963	75
2. The Three Crosses of Axes. Knust 1963/4	14
3. Suggested Rules for the Centre of Gravity. Valerie Preston-Dunlop 1965	4
4. Pelvic Movements. Knust 1965	17
5. Supplement to Handbook of Kinetography Laban. Knust 1965	26
6. Dynamics. Ann Hutchinson 1965	9
7. Reply to Knust's paper on Pelvic Movements. Dance Notation Bureau 1965	4
8. Meaning of Place Low for a Leg Gesture. Ann Hutchinson 1965	5
9. The New Rule for Retention Signs in the Support Column. Knust 1966	4
10. The Application of the Theory of the Three Crosses of Axes to Rotations. Knust 1966	9
11. Circular Paths in Vertical Planes. Knust 1967	14
12. Cartwheel Sign. Circular Paths around the Vertical Axis. Ann Hutchinson 1967	6
13. Résume on Upper Body Movements. Knust 1967	2
14. Front Signs with Specific Meaning. Mária Szentpál 1967	2
15. Motif Writing developments 1967/69. Valerie Preston-Dunlop	3
16. Relating to the Direction of the Path. Knust 1967	7
17. The Term: Personal Cross of Axes. Knust	1
18. The Visuality of Kinetography Laban (Labanotation). Knust	5

19. Thoughts about the Flow of Movement in Steps. Knust/Gisela Reber 1967	2
20. Thoughts about the Notation of Elasticity. Knust 1967	5
21. Fundamentals of Movement arranged under the divisions of Nouns, Verbs and Adverbs. Ann Hutchinson 1967	1
22. Planned and accepted changes in Kinetographic Rules & Symbols. Knust 1967	45
23. The Potential in Kinetography. Irmgard Bartenieff 1967	2
24. Rotations around Principal Axes. Valerie Preston-Dunlop 1968	7
25. Definition of the meaning and use of the various Pin Signs when they are written in a rotation sign. & Definition of the meaning and use of the signs of the various Crosses of Axes when they relate to rotations. Knust 1968	6
26. The Family Tree of Fundamentals of Movement. Ann Hutchinson 1969	6
27. The Standard Retention. Knust 1968	6
28. The question of how we write and read timing in Kinetography. Lucy Venable 1969	6
29. Miscellaneous Problems. Maria Szentpál 1969	4
30. Indication of Difference between Rotation and Twist. Ann Hutchinson 1969	4
31. Indication of Paths and Degrees of Movement for Gestures. Ann Hutchinson 1969	8
32. System of Reference for Head Tilts. Ann Hutchinson 1969	4
33. Suggestions about the further use of the Inner Subsidiary Column. Maria Szentpál 1969	3
34. Body Narrowness and Wideness and Space Narrowness and Wideness. Knust 1970	14
35. Comments to Knust's Paper (No.34), and "Further Clarifications by Knust". Maria Szentpál 1971	6
36. The Application of the Inner Subsidiary Column. Maria Szentpál 1971	8
37. Problems 1971:     a) The Problem of carrying along. b) The Problem of notating the direction of the rotated head. c) The Problem of some new keys. Knust 1971	7

38. Facing Pins: Suggested Augmentation. Ann Hutchinson 1970	9
39. Shorthand for Labanotation. Ann Hutchinson 1971	12
40. The meaning of the "x" in the Support Column near a leg gesture. Maria Szentpál 1970-71	4
41. Suggested Indication for Time. Ann Hutchinson 1970	4
42. Comments to Ann Hutchinson's Paper (No. 41) Maria Szentpál 1970	2
43. "Normal" Distance in Standing. Maria Szentpál 1973	2
44. Kneeling. Maria Szentpál 1973	9
45. Sitting. Maria Szentpál 1973	11
46. Supports on All Fours. Maria Szentpál 1973	8
47. Knust's Comments to Maria Szentpál's Paper (No. 46)	5
48. The Meaning of Pins. Ann Hutchinson 1975	13
49. Pins for Minor Movements: Monopins: Charts. Ann Hutchinson 1975	11
50. Track Pins. Ann Hutchinson/Maria Szentpál 1975	7
51. The Direction of Progression and the Direction of the Path. Knust 1975	10
52. Shape, Shape Writing. Ann Hutchinson 1975	12
53. Supports on All Fours. Maria Szentpál 1974	21
54. Comments to the Conference Papers 1975.	12
55. "I.C.K.L. Discussions 1959-75". (List of 282 Items not previously decided by vote) Ann Hutchinson 1976	12
56. Sheets "A" and Sheets "B". (Technical material discussed at the 1977 Conference) (Ref: No. 55)	42

ENGLISH TRANSLATION of MARIA SZENTPAL'S KINETOGRAPHY TEXTBOOKS

(Her Correspondence Courses, I, II and III)

COST OF THE MATERIALSBOOK I

English translation of the text: 174 pages				
Cost of xeroxing, etc...			£16.00	\$32.00
			-----	-----
POSTAGE... EUROPE	Boat...	84p		
	Air...	£1.68p		
	USA	Boat...	84p	
		Air...	£3.00	
Printed Kinetography examples (from Hungary)			£3.50	\$7.00
POSTAGE			<u>1.00</u>	<u>2.00</u>
			Total £4.50	\$9.00
			-----	-----

BOOK III (plus BOOK II Excerpts)

English translation of the text: 74 pages				
Cost of xeroxing, etc....			£8.00	\$16.00
			-----	-----
POSTAGE... EUROPE	Boat...	50p		
	Air...	97p		
	USA	Boat...	50p	
		Air...	£1.30	
Printed Kinetography examples (from Hungary)			£2.50	\$5.00
POSTAGE			<u>1.00</u>	<u>2.00</u>
			Total £3.50	\$7.00
			-----	-----

NOTE: Some people may already have the printed Hungarian Kinetograms.

Total cost £30 approx (excluding postage)

Obtainable from Ann Hutchinson Guest.

# ICKL CONFERENCES

Place & Year	ICKL Chairman	Vice Chairman	Members	Secretary	Treasurer	Conference Organiser*	Technical Organiser	Discussions Chairman	Business Meetings	Members Present
1959 LAMS**	Lisa Ullmann		22			Lisa Ullmann	The responsibility of the Research Committee		Normally - Chair of ICKL	12
1961 LAMS	Knust	Valerie Preston	22	Edna Geer	Rhoda Golby	Lisa Ullmann V. Preston	Normally Chairman of Research Committee			15
1963 LAMS	Knust	Valerie Preston	34	Edna Geer	Rhoda Golby	Lisa Ullmann V. Preston	Rotation of Chairman for Research Sessions commonly occurred			13
1965 Essen	"	"	36	"	"	June Kemp Knust G. Reber				20
1967 LAMS	"	"	40	"	"	Valerie Preston		"		22
1969 Hilversum	"	Diana Lange Asst. Maria Szentpál	40	"	"	M. Szentpál E. Molenaar		"	Valerie Preston	18
1971 Leeds	"	Ann Hutchinson	40	"	"	Paddy Macmaster		"	A. Hutchinson L. Venable	14
1973 Nonington	Ann Hutchinson	Muriel Topaz	42	"	"	Sally Archbutt		"	M. Topaz	17
1975 Herisau	Lisa Ullmann	Ann Hutchinson	60	"	"	S. Leeder G. Muller		"		21
1977 Easibourne	"	"	72	Sally Archbutt	"	Varina Verdin		Ellinor Hinks		27
1979 Chantilly	"	Lucy Venable	86	"	"	Jacqueline Challet-Haas		"		40
1981 Columbus	Lucy Venable	Jacqueline Challet Haas	94	Odette Blum	"	Odette Blum		Helen P. Rogers		40
1983 Tarrytown	Lucy Venable	Jacqueline Challet Haas	82	"	T. Intravaia	Margot Lehman	Judy Van Zile	"		39
1985 Brighton	Varina Verdin	Lucy Venable	85	Athalie Knowles	"	Executive Committee	Judy Van Zile	Rotation of Chair		38
1987 Namur	"	"	93	"	E. Hinks (acting) T. Intravaia	J. P. van Aelbrouck	Ilene Fox S. Marion	Helen P. Rogers	Verdin-General Venable-Fellows	39

\* Organisation of conference Programme Sessions, Lectures, Free time, etc. by Executive Committee

\*\*Laban Art of Movement Studio

### ICKL CONFERENCES (continued)

Place & Year	ICKL Chairman	Vice Chairman	Members	Secretary	Treasurer	Conference Organiser	Technical Organiser	Discussions Chairman	Business Meetings	Members Present
1989 York Univ.	Ann Kipling Brown	Lucy Venable	73	Odette Blum	T. Intravaia G. Lenton (assistant)	Mary Jane Warner	A. Rodiger A. Kane	Blum, Brown, Challet-Haas, Intravaia, Kane, Rodiger, Rogers, Topaz, Venable	Brown-General Venable- Fellows	30
1991 Budapest	"	"	73	"	T. Intravaia G. Lenton (assistant)	János Fügedi	Ilene Fox	Blum, Grelinger, Brown, Mahoney	"	28
1993 Poughkeepsie	"	"	68	"	T. Intravaia Jane Dulieu (assistant)	Ray Cook	Rhonda Ryman	Blum, Rogers, Brown, Topaz, Venable, Fox, Warner	"	25
1995 Paris	"	"	93	"	"	M. Bastien J. Challet- Haas	Mary Corey	Blum, Brown, Grelinger, Mahoney, Topaz, Warner	"	42